

University of Northern Iowa

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Rhythms: Music at the University of Northern Iowa

Magazines

Fall 2004

Rhythms: Music at the University of Northern Iowa, v23, Fall 2004

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Fall 2004

Music at the University of Northern Iowa

from the Director

Greetings from the School of Music. I am pleased to be writing to you this year with news about our faculty and students. However, it is also a very difficult time to inform you of the passing of **Robert Byrnes** this spring. As most of you know, Bob served as the School of Music administrative assistant, director of the UNI Varsity Men's Glee Club, and university carillonist. He also served as editor of this publication since its inception. Bob crafted *Music at Northern Iowa* into an important publication — allowing us to stay in touch with our many alumni and friends like you. Through the newsletter he effectively demonstrated the ongoing progress, as well as growth and success of our program. Bob's pursuit of performance excellence, dedication to teaching, never-ending wit, untiring tenacity, outstanding organizational skills, and strong work ethic will be sorely missed in the School of Music. A tribute article to Bob Byrnes is located on pages 4-6 of this publication.

This greeting is a wonderful opportunity for me to be able to write and update you on the many activities and successes of our students and faculty. The recitals, concerts, publications and presentations were absolutely stunning this year. From the rooms of Russell Hall to the venues located in the Gallagher-Bluedorn Performing Arts Center, exciting music continues to be performed. In fact, music is heard throughout Iowa and around the world today

through recordings, broadcasts, live performances, exchanges and tours. Our research articles are published and presented internationally. Our students and faculty continue to be extremely productive and demonstrate an ongoing commitment to excellence.

As I meet alumni who are able to return to visit UNI, I am amazed at the many astonishing stories and vivid memories of the past that are so connected to those being experienced by today's students. Whether it was during the eras of SCI, ISTC, or UNI, our musicians hold a steady and consistent bond of the effect music has had on their lives. You will enjoy reading some of the current stories about our students, alumni, faculty and friends in this issue.

The ongoing support from our alumni and friends has been crucial to our students' many successes and ongoing development. I am pleased to report that the Russell Hall Renovation project, part of the Students First Capital Campaign, has made great progress this year. The School of Music Advisory Board has led the way with a grassroots campaign to raise money for the project. **Gayle Johns Rose** (B.A. '77), a member of the Board, has established a \$100,000 Alumni Challenge Grant. She is matching all contributions up to \$99, and doubling her match for all contributions more than \$500, up to the grant total goal of \$100,000. As part of this alumni challenge, the board has initiated a contest between woodwinds, strings, brass,

percussion, voice, theory/composition, conducting, and keyboards. They have challenged each group to raise the most toward the goal. Currently, the brass players are winning, followed closely by the vocalists. The woodwinds and the keyboards players are beginning to climb. The conducting majors, percussionists, string players and theorists/composers are not off the starting line yet, but I'm confident that will change shortly. Please see the article on pages 2-3 for additional information and the current totals.

Some recently released and exciting news occurred this spring. The Iowa Legislature approved the sale of \$7.8 million in bonds for the Russell Hall renovation! It is anticipated that the sale of these bonds will allow the project to begin in 2006.

Many donors have contributed to our student scholarship endowments this year. With tuition costs rising over 50 percent during the last four years, this ongoing support is absolutely essential for students to attend UNI. All of your generosity is much appreciated in helping UNI students with their educational goals. While too numerous to mention all of our donors here, it is important to note that every dollar raised has helped keep our dream of renovating Russell Hall alive and helped provide important funding for our student scholarship and visiting artist programs. For all of those involved in these worthwhile causes and to many of you who have been contacted by **Diane Curtis**, our devoted

continued on page 6

Quest for Russell Hall Renovation

In recent newsletters you have probably read about the important needs and updates involved in the renovation of Russell Hall. After 42 years of constant use, the building is in great need of repairs and some expansion. The \$100 million "Students First" Campaign has allowed the university to focus on this important project.

Exciting Changes Ahead for Russell Hall

The time is now for restructuring spaces, adding classrooms and offices, refreshing the worn façade, correcting the sound bleed between studios and classrooms, remodeling interiors, and adding rehearsal and recording spaces. With 350 music majors and more than 40 faculty members being active, as well as students from all across campus enrolling in music courses, the building is bursting at the seams.

Faculty members are looking forward to the increase in rehearsal spaces for chamber music and student ensembles. The enhanced spaces will also assist in recruiting and retaining outstanding students and staff. The highly acclaimed jazz bands and combos will thrive in their new rehearsal and recording spaces. Students will enjoy studying and taking breaks from their busy schedule in the new student lounge, which will enclose the exterior Delafield mosaic mural and incorporate natural light via skylights. Visitors will enjoy the larger reception area and remodeled auditorium.

The University recently received outstanding news with the \$7.8 million-dollar approval for bonding by the Governor and Iowa Legislature. With this funding, combined with the \$1,510,216 million already raised through the generous donations of friends and alumni, the Russell Hall renovation campaign has reached its



Architect's rendering of completed renovation

final phase. With less than \$500,000 yet to privately raise, the quest for the renovation is close at hand. This is a unique opportunity to refurbish Russell Hall to a state of the art facility worthy of its outstanding faculty and students. Due to the commitment shown by the community and former students, the university and the Board of Regents have moved this renovation to their priority list of building projects. Gayle Johns Rose (B.A. '77) has offered a unique matching funds challenge grant to ensure our grass roots campaign is successful (see page one for details). To add a little excitement, the Advisory Board has initiated a contest between woodwinds, strings, brass, percussion, voice, theory/composition, conducting and keyboard areas to see which group can raise the most toward the challenge. You can track the progress of this challenge online at www.uni.edu/music.



Russell Hall

The Competition

With the challenge just beginning, early results of actual gifts and pledges are showing:

Brass	\$10,337.50
Voice	\$10,085.00
Woodwinds	\$4,780.00
Keyboards:	\$4,012.50
Strings:	0
Percussion:	0
Conducting:	0
Theory/Comp.	0

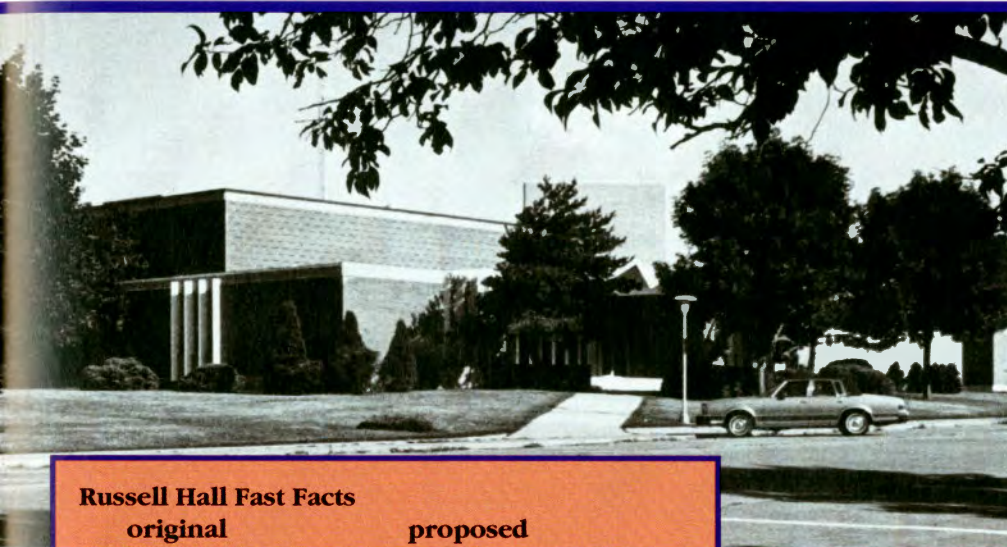
Continues

"The renovation of Russell Hall, which is overdue, will be very helpful for recruitment efforts because prospective students will see that the University is committed to providing the best facilities available to music students. We will finally have buildings that complement the high level of School of Music faculty and the excellent instruction they provide."

Alan Schmitz, Ph.D., Professor of Theory-Composition
Associate Director of Undergraduate Programs

School of Music Fast Statistics

	1960	2004
music students	85	350
faculty/staff	21	50
outreach programs	0	3
serving	0	350
festivals	0	12
serving	0	3000
UNI student enrollment	3,616	13,441
non-music majors		
attending classes/lessons	NA	1000



Russell Hall Fast Facts

original	proposed	
studio/offices	40	45
classrooms	3	6
rehearsal spaces	1	2
lecture halls	2	2
computer lab	1	1
elevators	1	2
organ rehearsal room	1	1
staff conference room	1	1
composition lab	1	1
student lounges	1	2
opera space	1	1
dressing rooms	0	2
reception area	1	1
heating, ventilation, air conditioning	outdated	new
auditorium	outdated	completely remodeled
general improvements		
• modernize existing building		
• new seating, acoustics, functional and cosmetic improvements to auditorium		

Your contribution

Please direct contributions or requests for additional information to Diane Curtis, director of development for the College of Humanities and Fine Arts, 319-273-7114, diane.curtis@uni.edu. Your gift may also be made online at www.uni.edu/music or by mailing your donation to:

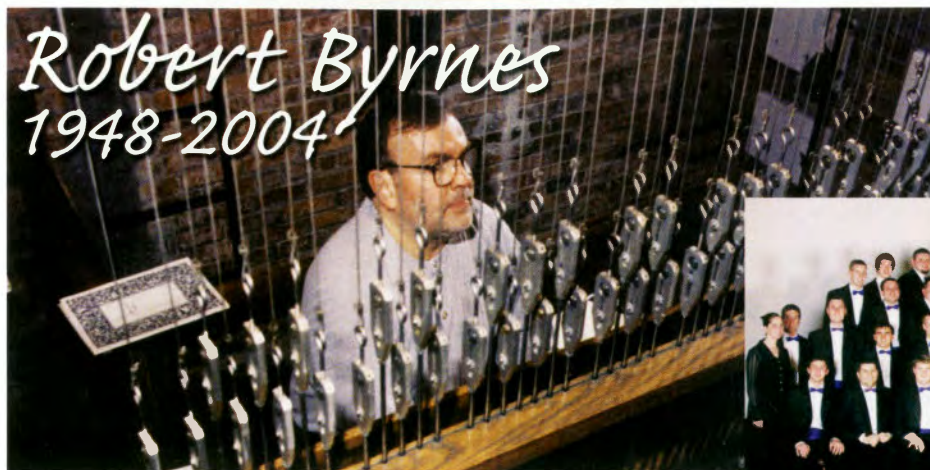
The University of Northern Iowa
Foundation (Russell Hall Renovation)
1221 West 23rd Street
Cedar Falls, IA 50614-0239

"The Russell Hall renovation project will create exciting new possibilities for jazz students at UNI. UNI jazz bands will benefit significantly from having a high quality rehearsal space. The new recording facilities will give us much greater flexibility in the creation of the annual CD project."

Chris Merz, Assistant Professor
Director of Jazz Studies

**Students
First**
The campaign for the
University of
Northern Iowa

Robert Byrnes
1948-2004



No tribute to Bob Byrnes would be complete without mention of his two passions—UNI Varsity Men's Glee Club and the carillon.



UNI Varsity Men's Glee Club

The Glee Club has been one of the greatest experiences that I have had in my college career. Through the music, trips and general brotherhood that develops within the group, it makes it more than just a class. It makes the Glee Club an experience that can change your life as well as the lives of others around you.

—Matt Patterson, Glee Club member

The group was founded by Les Hale (then UNI choral faculty member) in 1960 as an extra curricular activity for students interested in singing in an ensemble but not necessarily in majoring in music. Bob Byrnes became the group's director in 1974. The following is an excerpt of a letter by alumnus and long time friend, Lee Thompson (B.A. '76). He writes:

"Thirty years ago Bob came to talk with me about the opening for the director of the UNI Varsity Men's Glee Club. I had been extensively involved with the Glee Club under Les Hale for four years. I was the current 'president,' and had previously been the tour manager. I was well aware that the future of the Glee Club was in doubt."

Thompson continues, "Bob had no previous experience in choral anything. But, as we talked about things, it became clear that he understood the 'mind set' of the Glee Club. And he understood the 'concern' of those of us who were interested in the longevity of the Glee Club."

In the fall of 1974, Bob was appointed the new director of the Glee Club. Being the seasoned veteran with years of participation, Thompson helped as best he could with the transition from old to new. Byrnes would describe the first year as dismal. The group lost most of the previous participants. He was learning as he went. There was so much to learn and so little time to prove himself worthy of the appointment. No one in the group would claim to know how to be the director, but many knew about the heart of the Glee Club and wanted to keep that alive, including Byrnes.

Things were different under his leadership. Byrnes had a passion to take the Glee Club forward. He started new traditions such as the annual Christmas Shows and the biennial trips to Europe. He would never be satisfied with the current situation. It had to be better. And it was."

Thompson adds, "Being in the Glee Club meant becoming part of Bob's extended family. This was not some ordinary class. Don't show up unless you are ready to work. There is no free lunch. There is no fun until the work is done. The lessons of life are taught here. Bob was not just the conductor of a musical group on campus. There are a lot of those. Bob was the leader, father figure, big brother, advisor, and pal for all who showed up. He helped countless of his students with endless problems



that had nothing to do with music. Bob knew his students, he worked them hard, he demanded excellence. He was so proud of the results

and rightfully so."

Perhaps Byrnes' devotion to the group can be summed up in a note of appreciation that was read to him by the Glee Club at the dinner following the group's last concert in Europe this spring:

On behalf of both the Glee Club and alumni, we wish to thank you for all of your hard work. None of us would be standing here tonight were it not for your hard work and the diligence to make it happen. Tonight we experienced something extraordinary—a moment we can keep with us for the rest of our lives. It is widely known that you do not have children of your own. Yet, for nearly 30 years, you have taught a legion of students not only the spiritual power of music, but the work ethic it takes to create something extraordinary. So tonight, "Sir Robert of Cedar Falls," in the spirit of the music, you have a dozen daughters...and you have a thousand sons.

For Thompson's complete letter and more information about the UNI Varsity Men's Glee Club, the Les Hale Endowment Fund and other letters from friends and members, visit www.unigleeclub.com.

UNI Carillonneur

For over thirty years, the carillon had been **Robert (Bob) Byrnes'** instrument. His career and talent would earn him many honors, including a second place prize awarded at the first international carillon contest held in the United States. He would call the carillon in the UNI Campanile home since his senior year at the University of Northern Iowa when he took over as student carillonneur. His actual career's beginning could be traced to one note played sometime during his freshman year and a passion that began years before.

"Everyday I stood outside our farm house paralyzed by the sound the bells made," Byrnes said. "The sounds carried from an old church in New Haven that was five miles away as the crow flies. And I literally couldn't move until the music stopped."

Anyone who had crossed his path witnessed his life-long devotion to the carillon. Every night, close to nine o'clock, the hour-long ritual would begin. Byrnes would slowly make his way to the top of the campanile. Once at the tower's

pinnacle, he would seat himself in front of an elaborate array of wooden pegs and pedals arranged like the keys of an organ and attached by wires to the clapper of each bell. The whole process of making a note audible sounds quite complex, but Byrnes made the process look simple.

As soon as no one could be heard climbing the stairs through the lower areas below the carillon (he received a number of curiosity seekers and visitors each evening), Byrnes would

choose a piece of music, from one of the three semi-organized stacks which flanked him to his left and right, unfold the copy across a long, rectangular wood grain lyre music stand and begin to play.

"I get lost in a piece of music more if I'm not worried, tired or distracted by people talking," Byrnes said. "The purpose of all art is to allow your spirit to divorce itself from the trappings of life. It's really a kind of bliss."

Byrnes facial expressions would try to help the description. He would want you to understand what it means to be one with the music, that he and the bells worked together to do what bells do best—"make carillon music."

"Although playing my instrument has taken me to some wonderful places, the life of the carillonneur isn't all fun and games," Byrnes said. "It's not a great thrill to play when your hands are so cold you can barely move them. The wind comes whipping through the top of the campanile, through the area where the bells set, down to me in the room below. No matter what type of clothing I have on, it's still cold."

Byrnes recalled a beautiful winter scene that occurs every so often, which makes his playing through the cold a lot easier.

"As the flakes begin to fall for one of the first snowfalls of winter, the temperature isn't very cold and you can hear the snow crunching as people walk past the campanile. Their voices carry and you notice talking in the distance. It's very bright, with the reflections off the snow. I like playing then."

Byrnes' talent extended not only to playing the carillon, which he did extensively throughout the United States, but also to writing original pieces for his instrument. In 2001 he presented a lecture *Composing for Carillon* to the 39th International Carillon Festival in Springfield, Illinois. Included here are excerpts from his notes:

"Overtones in the bells need to

Carillon: a set of stationary bells sounded by means of a keyboard producing one tone each of the chromatic scale.

Campanile: a bell tower

Carillonneur: a carillon player

Robert Byrnes: UNI Campanile carillonneur extraordinaire



be taken into consideration. Due to the overtone series of a bell, several intervals have particular appeal on the carillon. These are the fifth, the octave and the tenth. Another carillon composing technique I have used is placing the melody in the pedals and the harmony or accompaniment in the hands. Ronald Barnes always has been my inspiration for composing for carillon and this was a technique he employed."

"I never intended to compose for carillon. In fact, after I received my master's degree in music, I was convinced that I never would be able to compose."

But one night during that spring break of many years ago, he made his usual nightly trek to the UNI Campanile and sat down to play. Instead of playing music that was written for the carillon, he found himself "noodling" — a term one of his undergraduate composition teachers used, which basically meant to sit at the keyboard and just do whatever you wanted. Before he even realized what had happened, the first 20 measures of a piece were done. Nothing had been written down. In later years, he would call this his first encounter with inspiration. The piece was completely written in his mind. He just let it come out.

This first composition, *On the San Antonio River*, was not written down until years later. He always played it from memory. In fact, it had no title until he decided to perform it on his opening recital at the 1983 GCNA San Antonio Congress and was inspired by the location.

Even though he never considered himself a composer, he composed several pieces for carillon. Byrnes' carillon works include: *On the San Antonio River*, *Westminster*, *Reflection*, *Chant and Jubilation for Carillon*. According to its publisher, *On the San Antonio River* has sold more copies than any other piece they market for carillon.

The image of the little boy straining over the distances to catch an ear-full of those bells reminds us that from the deepest yearnings come great accomplishments. His

life-long passion for the carillon and achievement in his field was proof of that.

Article is a compilation of the writings of Robert Byrnes, Ryan A. White (B.A. '89) and Cathy Craig.

For early photos and more about the campanile, visit www.library.uni.edu/speccoll/bb/bhcampan.html

UNI Carillon & Campanile

The UNI Campanile was completed in 1926 at a cost of \$100,000 to commemorate the college's 50th anniversary. Its foundation is 24 feet square and six feet deep. The tower is 100 feet high and the walls range from 20 inches to 37 inches thick. Inside, a spiral iron staircase goes up 70 feet to the floor at the level of the clock faces, a ladder on the clock floor leads to the playing chamber, then another ladder on that floor leads to the belfry.

The 15 original bells were designed and cast in New York at a cost of \$25,000. In 1968, four of the original bells were removed. Three had always been out of tune, and one had cracked. Thirty-six new bells from a foundry in Holland were added to the remaining 11 bells to make a 47-bell carillon at a cost of \$35,000 boosting its classification from small carillon to large carillon (one of only two in the state). Ranging in weight from the largest bell at 5,000 pounds to the smallest at 22 pounds, the bells' total weight is 12 1/2 tons.

Renovations totaling \$50,000 in 1984 included refurbishing the playing mechanism and a new keyboard. Today the set of bells alone is valued at approximately \$375,000.

Long used as a symbol of the university, its familiar shape appears in artwork, photos, logos, letterheads, banners, and brochures. In addition to the music made by the carillonneur, the clock chimes each hour and can be heard within a 15 block radius, sometimes farther. At this writing, there is no carillonneur on staff. Except for the hourly chime, the bells are silent.



From the Director, continued from page 1

development officer, we thank you for your support.

As I close my remarks, let me continue to state how proud the faculty and staff is of our graduates and friends. We know that many of our students will follow in your pathways. I hope that this newsletter brings back a bit of nostalgia for you. The tradition of excellence continues to be alive and well in School of Music! Please stop by for a visit (even

if it has been many years), send us a letter or an e-mail (www.uni.edu/music) or complete the reply form at the end of this newsletter. We would love to hear from you!

Sincerely,

John Vallentine

John Vallentine, Director

The UNI Varsity Men's Glee Club, under the direction of Robert Byrnes, made its first stop on the 2004 European Tour in Salzburg, Austria in March. Captivating in its old world charm, the city of Mozart remains a Glee Club favorite. An impromptu performance in Salzburg Cathedral gave the new members a taste of things to come. As one member quipped,

"We stop in like any other group of tourists except that before we start snapping pictures, we sing."

The group performed an eclectic blend of Broadway classics, Glee Club standards and several sacred selections. Welcoming hosts greeted them in quaint and picturesque locales including Gördig, Übersee, and Innsbruck, Austria, and Rome and Naples, Italy. Sight-seeing, skiing and parasailing were included in the packed itinerary. Their concerts in numerous churches and basilicas, even singing *Brothers Sing On* near the top of Mt. Vesuvius at sunset, made memories to last a lifetime.

The grand finale to their wonderful ten-day adventure was

Glee Club on Tour



their performance during high mass at St. Peter's Basilica in Rome. Byrnes recalled,

"The thing about St. Peter's is that it's just so awe-inspiring. That's just one of the places in the world that, if you haven't been there, you've missed it. We've sung at St. Peter's before, but this was quite extraordinary. We did as much preparation as we could for St. Peter's but you can never be prepared for it. I honestly think that when you sing in St. Peter's, you go into a little bit of shock, at least I do."

The Glee Club performed four sacred pieces ending with a powerful rendition of Biebl's, *Ave Maria*.

Following the evening's performance to a full audience of 400 people the

congregation broke into applause, a highly unusual occurrence in the world's largest church. Byrnes noted that it was the first time they had received applause in St. Peter's.

Following the performance compliments abounded from the Vatican music director, Maestro Capone, saying it was the best visiting choir they ever had, from

a nun thanking them profusely with tears in her eyes, from the American tourist boasting that it made him proud to be an American and from the poor woman who exclaimed that she was richer after hearing them sing.

Byrnes was extremely proud of his musicians.

"I felt that we focused totally upon our singing when we sang at St. Peter's, and that's all there was. The floor, the architecture, the Bernini altar, all those things disappear. Because we weren't in St. Peter's anymore. We were in music."

Thank you Paul Marlow (B.F.A., '88) for contributing to this article.



The St. Petersburg Connection

Four School of Music students and one faculty member participated in the UNI Summer Institute of Humanities and Fine Arts in St. Petersburg, Russia during May and June. The students studied the History and Culture of Russia, Russian Language and had private lessons on each of their instruments from the faculty at the Herzen State Pedagogical University. Students attended operatic and orchestral concerts at the Mariinsky Theater and the Great Hall of the Music Academy Philharmonic, named after D. D. Shostakovich. **Nicole Birkland** (M.M., voice) **Bartley Meinke** (B.A., bassoon) and **Elizabeth Poe** (B.A., viola) are pictured above with a statue and photo of Shostakovich inside the Great Hall. Not pictured are **Sarah Duvel**, (B.M., voice) and **Dr. Rebecca Burkhardt**, director of orchestral activities.



A 1904 World's Fair Celebration of Music.

The 23rd Scholarship
Benefit Concert
Friday, September 24

We are excited to present the 23rd Scholarship Benefit Concert in the fabulous Gallagher-Bluedorn Performing Arts Center. After 18 years of gala performances in Russell Hall and after four standing ovation performances in our newest facility, we are able to again host the Benefit Concert in one evening in the acoustically and architecturally best-in-Iowa Great Hall. And, of course, there will be plenty of excitement for everyone at the post-concert champagne/hors d'oeuvres receptions in the spacious and stunning McElroy Lobby and intimate Davis Hall. So please join us in our annual gala to raise funds for music student scholarships. The theme for this year's rousing Benefit concert is "The Centennial: A 1904 World's Fair Celebration of Music."

Program

The Liberty Bell

John Phillip Sousa

Bluebells of Scotland

Arthur Pryor

(soloist: James Miller, trombone)

UNI Wind Symphony

Jack Graham, conductor

Iowa native and UNI alumnus James Miller (B.M. '89) is currently the associate principal trombonist with the Los Angeles Philharmonic and instructor of trombone at the North Carolina School of the Arts. He studied trombone with Jon Hansen and jazz improvisation with Robert Washut while at UNI. He received his Masters degree from Julliard School and recently recorded and released his first CD "from coast to coast."

Meet Me in St. Louis Medley Ralph Blane and Hugh Martin,
Andrews B. Sterling and Kerry Mills

Arranged by Jonathan Schwabe

Performed by members of Opera UNI

Directed by Sandra Walden

The song *Meet Me in St. Louis* was written at the time of the 1904 World's Fair. Later, it was the inspiration for the 1944 movie of the same title. Faculty composer Schwabe arranged our favorites *The Trolley Song*, *The Boy Next Door*, and *Meet Me in St. Louis* for singers from Opera UNI.

The Cascades-A Rag

Scott Joplin

Sean Botkin, piano

What turn-of-the-century concert would be complete without including a Scott Joplin rag? Sean Botkin brings his technical wizardry to the stage with his lively rendition.

The Bluebird

Charles Stanford

Naiman Sharag (Eight Chestnut Horses)

Se Enkhbayar

UNI Chamber Singers

Brad Barrett, director

St. Louis Blues

William Christopher Handy

Arranged by Bob Brookmeyer

I Thought About You

Jimmy Van Heusen

and Johnny Mandel

Arranged by Tom Kubis

(soloist: James Miller, trombone)

Jazz Band One

Chris Merz, director

The growing popularity of the blues during this era will be featured with the enduring classic, *St. Louis Blues*. James Miller returns to the stage to join Jazz Band One for *I Thought About You*.

Intermission

Sleep

Eric Whitacre

UNI Concert Chorale

Nicole Lamartine, director

Originally based on the words of Robert Frost's poem "Stopping by Woods on a snowy Evening," Nicole Lamartine brings another American composer's work to our stage.

Vocalise

Sergei Rachmaninov

Julia Trahan, viola with Sean Botkin, piano
Our classical offerings from the era include the work of Rachmaninov and the expressive mellow artistry of Julia Trahan.

Sonata No. 3 in A Minor, Op. 28 Allegro tempestoso

Sergey Prokofiev

Sean Botkin, piano

Sean Botkin returns to the stage to offer for another classical gem.

Ritual Fire Dance

Manuel De Falla

UNI Marimba Ensemble joined by alumni

Randy Hogancamp, director

UNI alumni join the ensemble to perform this work from De Falla. It was originally written for piano for the ballet *Love, the Magician (El amor brujo)*. In the ballet Candelas devises a plan to rid herself of the ghost of her dead husband by dancing with him until he is drawn into the flames of the gypsy campfire.

Turandot, Act II, Scene 2, "The Riddle Scene"

Giacomo Puccini

Emperor – tha

Mandarin – Won Cho

Prince Calaf – John Hagen

Princess Turandot – Leslie Morgan

Faculty Leslie Morgan and Won Cho are joined by guest John Hagen for the "Riddle Scene" from this moving study of their love. Puccini's last opera tells the story of the suitor Prince Calaf trying to win the heart of the icy hearted and cruel Princess Turandot. In this scene he must answer three riddles to win her hand. If he fails, he will die.

Fair Carnival

Be sure to enjoy the distinctive "World's Fair" atmosphere in the lobby with a turn-of-the-century carnival and lively music performed by UNI's saxophone quartet under the direction of faculty member Tom Barry. A student-led barbershop quartet will give an Iowa "Music Man" flavor to the lobby atmosphere.

The World Pavilion

This reception will feature various musicians from the School of Music. Back by popular demand will be last years' *Small Vocal Ensemble*. This group, under the direction of Dr. Brad Barrett, will present popular vocal works from all decades—ranging from the ballads of the early twentieth century to today's latest riveting vocal jazz arrangements. In addition, other talented musicians will present *musical vignettes* throughout the hall, thus creating that relaxed, but exciting *Pavillionesque* atmosphere. Please join us in this upbeat and exciting time of music making.

With the parking lot adjacent to the GBPAC and the much larger lot just north of that, there will be ample parking for the benefit concert. Additional parking is available in the two lots on the south side of University Avenue, across from the center. A tunnel and a crosswalk allow patrons to cross the street safely. Parking for mobility-impaired patrons is available on the north side of the center.

To order tax-deductible tickets at \$30 each or to become a "Special Donor" (seven categories beginning with Benefactors at \$100 and topping with President's Circle at \$2,500 or more), please call 319-273-SHOW (7469).

Below is a list of "Special Donors" to the 2003 Scholarship Benefit Concert, which raised \$27,000.

Director's Circle — \$1,500

Nagle Signs Inc.
University Book & Supply

Guarantors — \$500

J. Stephen Patin
Drs. James & Julia Trahan

Patrons — \$250

Glen Boysen
Cathy & Ed Gallagher, Jr.
Jon & Marilyn Hansen
Willis & Patricia Hansen
Charlotte Hinson
Martha Holvik
Charles & Marleta Matheson
Dr. Andrew C. & Murtis McSmith
C. Hugh Pettersen
Dale & Dianne Phelps

Lorene Rohlf

Dr. Gary D. & Rosemary Roth
Bill & Mary Shepherd
Floris M. Waller
Robert & Katherine Washut

Benefactors — \$100

Zoe Ann Abrahamson
Anonymous
Marlene & Ralph Baumhover
Arno & Sandra Benedett
Phil & Ilene Berg
Robert & Shirley Berg
Elaine Blumbagen
Emil & Loraine Bock
Martin & Margaret Borchelt
Carl & Nancy Brockman
Rick & Sharon Brown – In
Memory of Betty Hatch Neubauer

Reinhold K. Bubser

Mike & Rose Cameron
R. B. Campbell
Won Cho/Kyoung Cho
Russell & Diane Curtis
Craig & Carol Driver
Mr. & Mrs. Earl Dunn
Gene Enderlein
Dr. & Mrs. Robert Federhofer
Dr. Mary Franken
Cathy & Joe Gilpin
John & Dorothy Glascock
Thomas & Jean Hansmeier
Roger, Joanne & Allison Has-
selbrink
Dr. John Holstad
William T. Jochumsen
Mary A. Klotzbach
Arnold & Edie Madsen

David R. & Cindi Mason
Martha & James McCutcheon
Bill & Esther McGuire
David & Claudia Meyer
Steve & Jan Moore
Robert & Maxine Morrison
Myron Mueller
Betty Mulcay
Rich & Nancy Newell
David A. Oline
Peters Farm Account
Dorothy J. Plager
Veda Rasmussen
LeRoy & Nancy Redfern
Bob & JoDee Richardson
Pat & Art Rinz
Verna F. Ritchie
Jim & Jeanene Robertson
Shirley & Bob Roof

Frank & Sandra Sauer
Richard & Patricia Sauer
Alan & Dana Schmitz
Augusta Schurrer
Ralph & Liesel Scott
Steven & Valerie Shanley
Joan S. Siglin
Brian & Robbi Stevens
Terry & Bernadette Tiede
Dr. & Mrs. Edward Voldseth
Mike & Rita Waggoner
Ed Wagner
Edward F. Wagner
Mozell Williams
Peggy & Bob Zack
Herbert E. & Dorothy H. Juhl Zelle

The UNI Wind Symphony in Italy

The Wind Symphony spent spring break in Italy for a five-city concert tour. The group's director **Ronald Johnson**, faculty member Rebecca Burkhardt, David Mason (grad assistant/member Cindi Mason's husband), and Evie Charles (Chuck) Pugh (Galleger-Bluedorn Performing Arts Center assistant technical director) and his wife Willie M. Ellis accompanied the group.

"...I soon found out that all Italians offer the same friendship and courtesy to everyone they meet. Italians cheered and I cried in every venue we played in."

— **Joshua Johnson**, sophomore

The ensemble arrived in Milano on Friday morning, and was greeted by some of our hosts for the week. The community band, *Civico Corpo Bandistico "Santa Cecilia" di Manerbio*, was our host for the evening concert at Manerbio, a suburb of Brescia. The performance was a great success, with a "standing room only" crowd and many encores.

Sunday we visited a beautiful 17th century church in Cremona, as well as Verdi's residence in Busetto. The evening concert at the *Teatro Sociale di Soresina* was sponsored by the *Coordinamento Bande Musicali di Cremona*, an important band association in Northern Italy. The next day we visited the wonderful sights

in Verona . . . Juliet's balcony, the Colosseum (now used for operas in the summer). . . and shopping.

Tuesday included a tour in the city of Brescia...the remains of the Roman Forum, the churches, and the square where Mussolini gave speeches and the site of the terrorist bombing in 1974. In the evening, we performed in another of Italy's wonderful opera houses, this one in the Mantova suburb of Castiglione . . . the *Teatro di Castiglione delle Stiviere*.

Wednesday in Bergamo we toured the old part of the city. Our most memorable concert was given in the *Basilica di San Martino Vescovo* in Alzano Lombardo. It was part of a special Basilica concert

"...The emotion that I felt during and after the concerts we played was indescribable, and that feeling only fuels the passion that I have for music."

— **Adrian Brown**, sophomore

series, and the audience was full. We had begun all of our concerts with the playing of the *Star Spangled Banner*. This night, the entire audience stood for our national anthem. At the end, as we played *Amazing Grace* as one of our encores, the audience again stood

"...I think what I enjoyed the most was just taking in all of the surroundings that the Italians live in."

— **Amy Bell**, senior

and sang or hummed along with us.

On Thursday we traveled to Trento, north of the Garda Lake. Trento is the site of the Counter Reformation of the 16th century . . . known to all music students as the "Council of Trent." Our final concert was shared with the community band from Arco di Trento, the *Banda Musicale del Liceo "Antonio Rosmini" di Rovereto*. We spent our last full day in the beautiful canal city of Venice, visiting the famed *Basilica di San Marco* and other wonderful sites. It was a great *finale* to an unforgettable experience!

Many friendships were made during our stay in Manerbio, with a group of 30 or so traveling to each of our concerts. Some nights, this was a drive of two or three hours each way! It was like having our own "groupies!" We took an "all-American" program with us for our concerts . .

Bernstein, John Williams, Charles

"I do not think there are words to describe how wonderful this trip was."

— **Trevis Young**, freshman

Family and friends at Manerbio



"... This trip taught me many things about bridging communication problems, accepting new cultural ideas, and trusting in myself and those around me."

— Christopher Hodge, senior

Ives, Percy Grainger, Eric Whitacre, and Dana Wilson. Our hosts were exceptionally courteous and provided first-class accommodations, terrific food (before AND after concerts), tours of their cities, and general good will. What a wonderful time . . . a time "full of wonder."

This trip was planned and intended as an event to share our joy of music-making with the people

of Italy. We hoped to provide a model for the bands in Northern Italy . . . a model for performance repertoire, for concert etiquette, and a high

level of musical expression. Judging from audience reaction in each concert, from newspaper reviews, and from the letters from our hosts and those who heard and felt our message...we were successful on every count! *Vive Italia!*



Editor's Note: Special thanks to Ronald Johnson for contributing to this article. Space limitations prohibit including his entire story. To read more about the trip please visit www.uni.edu/music_under Student Ensembles.

Evening concert at Basilica in Alzano, Lombardo

"I have never played for more receptive audiences, or experienced so much hospitality from people I had never met."

— Brooke Stevens, sophomore

After living and traveling in Europe since last August, imagine Angeleita Floyd's (UNI flute professor) and Scott Cawelti's (UNI English professor) surprise during a spring break trip to run into not just one Iowan but 52 of them in Italy. Cawelti writes:

All right, it wasn't quite a total coincidence. We knew that the UNI Wind Symphony was playing five concerts in Italy during UNI's spring break and in Bergamo that night. We just weren't sure we would actually see them before the concert.

There they were at 11 in the morning taking a guided tour of the lovely old walled city, as fresh and excited as if they were young Americans on holiday. Which they were and weren't. They were young, and Americans, but their holiday spring break consisted of playing five full evening concerts in eight days. It was hard work as much as a holiday. For each formal concert these 52 students played usually from 9:00 to after 11:00, with dinners provided by volunteer hosts after that. Most nights they didn't turn in until 1:00 in the morning or later only to awaken early for guided tours.

A Random Encounter?

Some of them I would guess had never flown anywhere before, at least not inter-continently. Most of them had never played in a large ensemble before huge audiences night after night. And none of them, I'm sure, had experienced so many appreciative listeners in such a short time. They played in medieval and renaissance Italian churches and basilicas for 300-500 people each concert.

It seems that many Italians and Europeans have an impression of Americans as being all about sports and cop shows on TV. Director Johnson told me that several Italians asked him, "Are many Americans like you and your students—full of the joy of making great music?"

So congratulations to everyone at UNI who made that tour possible, and to Ron Johnson for the vision and energy behind it. Thanks to you all, there are now hundreds of Italians who know another side of America. And now there are 52 musicians who know from experience that music is truly an international language.

From an article by Scott Cawelti, permission to reprint granted by The Waterloo-Cedar Falls Courier.



Changing Places —

An American and Swedish Exchange

From mid-August of 2003 until June of 2004, **Angeleita Floyd** and her husband (Scott Cawelti) lived in Örebro, Sweden, on a one-year teaching exchange with exchange partner, Swedish flutist **Torleif Ander**. Both families literally traded places and very nearly their entire lives. They lived in each other's houses, drove each other's cars and socialized with each other's friends. They even used each other's cell/mobile phones. As she expected, Floyd fulfilled Ander's teaching and coaching duties at two universities, Örebro University in Örebro and Ingesund Musikhögskola in Arvika, and also directed *Flautando*, a professional flute ensemble founded by Ander, that performed concerts throughout Sweden. Ander assumed Floyd's duties at UNI.

Floyd found one of the most striking differences in the Swedish higher education system was the separation of music performance from music teaching. Both of the programs she taught were at teacher-training institutions where the emphasis was on music education, pedagogy, and methodology. Sometimes developing performing skills took a back seat. Out of a 20-week semester, the students only received ten weeks of applied lessons. Another difference was her teaching duties were split between two universities: 60 percent at Ingesund Musikhögskola and 40 percent at Örebro University.

A typical week began with an early Monday morning train ride to Arvika. Her first lesson began at 10:00, with the last class ending at 20:30. Monday night would be spent in her home away from home—the teacher's dormitory. She would need to furnish her own linens, sheets, towels, and



"We met wonderful people, worked with talented and hard-working students, ...and had time to reflect on what is important in our lives. It was a great year, but just as great to come back to UNI!"

often her own food. Tuesday started with lessons at 9:00, a 45-minute lunch break, and ended between 16:00 or 17:00, sometimes with an extra make-up lesson or a private lesson. Then a train ride back to Örebro arriving at 21:33. On Thursdays and Fridays she taught a full schedule at the Musikhögskola in downtown Örebro.

Besides the challenges in her new schedule, weekly train travel, the 24 hour clock, living arrangements and educational ideologies, Floyd found that her teaching space differed greatly from back home. She taught in an almost empty room that she shared with several other faculty and students. There was a piano, several music stands, a cabinet that she could lock her materials in for safekeeping, and a table. She carried her flute, computer, music, metronome, tuner, and lesson book, to and from each office. She found that besides missing her UNI students and faculty, she missed her cozy, well-equipped, teaching studio in Russell Hall, filled with filing cabinets of flute music, shelves of books, flute reference materials,

an extensive record and CD collection, posters and photos of my musical life.

Ander and Floyd met in 1998 at an International Flute Festival in Quito, Ecuador where they developed an immediate musical friendship, in part because Ander admired her book, *The Gilbert Legacy: Methods, Techniques, and Exercises for the Flutist* (Winzer Press). They shared a professional respect and musical trust for each other.

The idea for the exchange came about via e-mail about four years ago. Ander and his wife expressed an interest in coming to the US to teach and live with their three children. Floyd suggested a teaching exchange and

Ander agreed. With essential support from Dr. Vallentine and Dean Lubker, the plans were finalized. They all realized that this type of exchange offered profound opportunities for growth and development. Fortunately, there has already been discussion of continuing this type of exchange for faculty and students beginning with one of the students from Ingesund's preparatory program coming to UNI in the fall to study flute performance.

Despite the challenges, Floyd reflects, "Those ten months flew by in what seems a heartbeat. I conjure the words exciting, interesting, challenging, frightening, stressful, amazing and fun. We met wonderful people, worked with talented and hard-working students, traveled throughout Europe and Scandinavia, and had time to reflect on what is important in our lives. It was a great year, but just as great to come back to UNI!"

Thank you to Angeleita Floyd for her contributions to this article.

Outreach Programs

Besides the highly successful UNI Suzuki School (featured in last year's newsletter), UNI School of Music hosts two other opportunities to outreach to community music students of all ages; Northern Iowa Children's Choir and the New Horizons Band. These programs add to the learning opportunities of the UNI music students before they enter the real world of teaching.



The Northern Iowa Children's Choir (N.I.C.C.) encountered another successful year under the direction of **Michelle Hyde Swanson** (B.M. '91 & M.M. '97). The choir, founded by Debra

(Gordon) Hedden, continues to offer the opportunity for children in Eastern Iowa to participate in a select vocal ensemble. With over 60 members strong, the auditioned group performed with the Waterloo-Cedar Falls Symphony Orchestra, performed two local concerts and were featured at the Northeast Iowa Choral Directors' Elementary Honor Festival.

Swanson said, "It was really a successful year, as the students not only made beautiful music together, but also enjoyed themselves, making new friends and feeling great pride in their performance of quality concerts." The students, in grades three through eight, agree with Swanson that the choir was indeed a success. "My favorite part was the choreography," states Margaret Creeden, a third grade student from Price Lab School. "I really enjoyed working with the UNI

teachers," says home-schooled sixth grader Amelia Sutton. "They were really fun!"

The 2003-2004 N.I.C.C. UNI student conductors and accompanists were: Jake Weires, Richard Crum, Jeff Muller, Jolene Frantzen, Sharon Baumhover and Rebecca Leier. Swanson stated that this opportunity "is like frosting on their field experience cake" explains Swanson. "The music education majors work in my classroom at Price Lab for their education class sequence, take methods classes, AND get to put their theories into practice with this choir." Swanson currently teaches both at Price Laboratory School (elementary general music) and also for the School of Music, teaching General Music Methods.

More information can be found at: www.pls.uni.edu/swanson/nicc.html or by contacting Swanson at: michelle.swanson@uni.edu.

The New Horizons Band is part



of the national movement begun by Roy Ernst from Eastman School of Music in 1991. The band serves those adults over 50 who have never played an instrument, who may have played previously, or those who currently do play. UNI's New Horizons Band was begun by the efforts and support of **William Shepherd** in 1999 and meets 3 days a week for sectionals and band rehearsals year round. UNI

students serve as rehearsal assistants and coach some of the sectionals. This year's band has 45 members and performs three local concerts. They have also performed at local celebrations including Cedar Falls and Waterloo Municipal Band concerts and at New Horizons Band festivals in Iowa City and Cedar Rapids. For



more information contact UNINHB@aol.com

The UNI Suzuki School, now under the direction of **Dr. Julia Trahan** is host to 190 students under

the age of 18 and a growing list of adults. This year marked the beginning of the Suzuki School's participation in the UNI Career Scholars program with the addition of one full year (Rebekah Cannon) and two half year interns (Katie Degelau and Dan Zamzow).

In addition to the school's ongoing student teacher trainee program, the internships give UNI music students insight and hands on experience working with young string students and with the management side of the school's operations. For more information contact unisuzuk@cfu.net or cathy.craig@uni.edu

The Suzuki School, Children's Choir and New Horizons Band are self-supporting organizations, breaking even with costs and expenses from tuition collected from participating students.

The groups offer music education majors at UNI opportunities to work in unique instructional settings and serve as models for teaching, conducting and arts management. For more information about all groups visit www.uni.edu/music, under the "Ensembles" section.

Thank you to Michelle Swanson and Ann Bierle for their contributions to this article



Student Awards

The vocal students continued their tradition of excellence at the Iowa NATS competition last October 31 and November 1 held at Luther College in Decorah, Iowa, the Fort Dodge Young Artist's Competition in January and the Quad City Opera Company Aria Competition in March by winning first places in several divisions. Approximately 30 students participated in these events from numerous Iowa colleges and universities including Iowa State,



Angeli Ferrette

Simpson, Drake, Luther, Waldorf, Grinnell and Wartburg.

Angeli Ferrette (B.M. '04) with collaborative pianist Kirsten Ihde Dyer performed Brahms' *Wir Wandelten*, Still's *Breath of a Rose* and

Charpentier's *Depuis le Jour* to win the first place in Division VII. As a senior vocal performance major, she was a student of Darryl Taylor and a member of the George Walker Society. She is from Washington, D.C., and daughter of Annmarie Page and granddaughter of Iona Williams.

From Jean McDonald's studio,



Juan Ahumada

Juan Ahumada with collaborative pianist Ivan Tjandra performed Donizetti's *Bella siccome* from *Don Pasquale*, Hoiby's *A Clear Midnight* and Schubert's *An Sylvia* to win first place in Division II at NATS. He also won first

place in the Younger Singer Division at the Quad City Opera Company Aria Competition. From Sioux City, Ahumada is pursuing a degree in vocal performance and was a member



Sarah Carlson

of UNI Singers and Cantorie Singers this year. His parents are Juan Ahumada, Sr., and Maria Ramirez.

Another student from McDonald's studio, **Sarah Carlson** with collaborative pianist Bruce Perry won the Collegiate Division at the Fort Dodge Young Artists Competition.

Her award was to perform *Rusalka's Song to the Moon* by Dvorak on the Fort Dodge Young Artists Concert in April. Carlson also won first place in the Collegiate Singer Division of the Quad City Opera Company Aria Competition. From Rockwell City, Iowa, Carlson is pursuing a vocal performance degree. She participated



Ivana Tjandra

in the UNI Concert Chorale and UNI Chamber Singers this year. She is the daughter of Tom and Nancy Carlson.

Local competitions included the following winners at the Performance Competition

Finals Spotlight Series Concert held in early April: **Ivana Tjandra, Sarah Carlson** and **Christian Anderson**.

Pianist **Tjandra** was awarded the \$4,000 Presser Scholarship. She performed *Suite de Danzas Criollas* by Ginastera. An international student from Indonesia, she is the student of Genadi Zagor (UNI Visiting Artist) pursuing her music degree. Her parents are Hardianto and Johana Tjandra. **Carlson** performed with pianist Julia Ellerston to win the Charles & Marleta Matheson Award (\$1,500). She sang *Dearest Mama* from *Ballad of Baby Doe* by Moore and *Rusalka's Song to the Moon* by

Dvorak. Randy Grabowski's trumpet student, **Anderson** won the Myron and Ruth Russell Award (\$1,000) with his performance of *Breves Recontres* by Casterede with pianist Genadi Zagor. Anderson is pursuing his music education degree. Last year he participated in Jazz Band I, UNI Wind Symphony, American Wind Symphony, Cedar Rapids Symphony and the Waterloo-Cedar Falls Symphony. From Dubuque, he is the son of Christian and Sandy Anderson.

Other local competition winners were **Hye Kyoung Jeong**, piano, Instrumental Concerto Competition; **Nadezhda Potemkina**, Instrumental Conducting Competition; and Pi Kappa Lambda awards for Outstanding Freshman **Peter Grau**, voice and **Juan Davalos**, flute and Outstanding Sophomore **Ivana Tjandra**, piano.

UNI Office of Alumni Relations and Advancement Division

The Office of Alumni Relations and the Advancement Division of the University of Northern Iowa are very interested in our alumni and their activities. Please keep us informed by sending a class note for inclusion in the Northern Iowa Today publication. We also are interested in your involvement with the university, whether it be through referring a prospective student to the university, serving in a volunteer role or returning for a class reunion. Stay in touch and let us know how we can be helpful to you. Please contact us at:

Office of Alumni Relations
204 Commons
University of Northern Iowa
Cedar Falls, IA 50614-0284
888-UNIALUM/888-864-2586
E-mail: alumni@uni.edu

Jack Graham Retires...sort of

Jack Graham, professor of clarinet, retired from full faculty responsibilities at the end of the fall semester, 2003. He joined the School of Music faculty at UNI in 1967. He is a founding member of UNI's Northwind Quintet and was principal clarinetist of the New Hampshire Music Festival for many years. He can be heard on Northwind Quintet and New Hampshire Music Festival CDs and on two UNI's Jazz Band I CDs (*Games* and *That Big Band Thing*). While at UNI he served in numerous capacities including conductor of the university's orchestra and opera for 12 years. Jack has variously served as principal clarinetist, associate conductor and acting music director/conductor of the Waterloo/Cedar Falls Symphony Orchestra.

One of his unique accomplishments was advisor to and co-founder of UNI's unique and innovative *Klari-Kids*. This program focuses on starting young (as early as first grade) students on E flat clarinets. His School of Music students have achieved success in many musical endeavors, including performing,



public school and college teaching, and graduate study at prestigious institutions.

When Kelly (Wells) Sittig (B.A. '02) was in sixth grade, she first met Jack when the Northwind Quintet visited her school. From that moment on she began learning from him.

"Jack has been my mentor in all things music. Those who have heard Jack perform know that there are few better clarinetists, and those of us who have benefited from his wisdom know

that there are few better teachers. I am very thankful to have had Jack as a teacher for so many years; his influence will always be present in the way I perform and teach music."

Kariann (Sullivan) Voights (B.M. '93) worked with Jack for eight years. She considers it the best investment she made to establish herself as a clarinetist and teacher. She uses many of his exercises and fingerings to teach her own students.

"My respect for Jack has only continued to grow even after my formal study with him was complete. Coaching, lessons and master classes with clarinet players and teacher from around the country and the world have proven to me how fortunate I am to have worked with him. His musical knowledge and clarinet expertise is unquestionable."

Graham will conduct the UNI Wind Symphony this fall while director, Ronald Johnson, is serving as a Fulbright Scholar in Hungary at the University of Pécs and will continue to teach applied clarinet. So here's to you, Jack, congrats on your retirement...sort of.

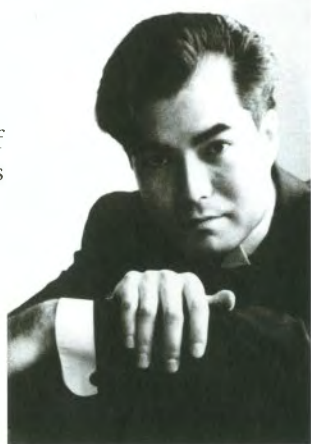
Sean Botkin Joins Music Faculty

Sean Botkin made his first orchestral appearance at age nine with the Honolulu Symphony. He received his Bachelor of Music degree from Stanford University. His Master of Music degree from the Juilliard School and his Artist Diploma from Indiana University at South Bend. Botkin was a visiting artist at the UNI School of Music prior to his appointment as assistant professor of piano.

Botkin has won prizes in many international piano competitions, including: Cleveland International Piano Competition, World Piano Competition in Cincinnati, Gina Bachauer International Piano Competition, Busoni International Piano Competition, Dong-A International Music Competition of Korea, International Music

Competition of Japan, and Washington International Competition.

Botkin has traveled extensively across Europe and America performing with Maestro Toradze and the Studio,



most notably at the prestigious Stresa Festival in Italy and the Gilmore Festival last May (2002) in Kalamazoo, Michigan. He has appeared on two of the Gallagher-Bluedorn Performing Arts Center's Annual Crème de la Crème Concerts and the School of Music Scholarship Benefit Concerts.

As an active collaborative pianist

at UNI, he performed with numerous guest artists including violist Anibal dos Santos, pianist Genadi Zagor, and trumpeter Randy Grabowski, trombonist Will Kimball, hornist Thomas Tritle, bass-baritone Won Cho, the Northwind Quintet and numerous student and graduate student recitals. The Halgedahl-Botkin Duo which he formed with faculty violinist Frederick Halgedahl performed at the House of Composers in St. Petersburg, Russia and at UNI. In July, 2003 the Halgedahl-Botkin Duo presented the First Annual Reinbeck Sonata Marathon featuring sonatas written by noted composers.

Future engagements include a solo recital at UNI, as well as concerts in Italy, England, Germany and a concerto appearance next season with the Waterloo-Cedar Falls Symphony Orchestra.



The Year in Review

Numerous recitalists, lecturers, clinicians and master class presenters shared their talent, insight and wisdom with School of Music students and faculty throughout the 2003-2004 academic year. An enriching experience for all who were involved, these visitations reinforce that which students already have been taught and inspire students to seek levels of achievement that previously were unknown. The impressive list of guests over the last year follows.

Several of these guest artists made their appearances through the generosity of the **Martha-Ellen Tye Visiting Artists Scholarship Fund** and the **Robert (deceased) and Dorothea Dean Visiting Artists/Scholars Fund**. We are grateful for the contributions from these benefactors to the School of Music and acknowledge their gifts more specifically below.

Summer 2003

Junior Band Camp met last summer and its special guest conductor and clinician was **Marguerite G. Wilder**. A widely recognized conductor and clinician, Wilder has conducted honor bands throughout the United States, Canada, England, Italy, Turkey and Australia and clinics on motivational techniques for beginning band at state and national conventions. Her visit was made possible by a grant from the Martha Ellen Tye Visiting Artist Scholarship Fund.

From the 2003 Scholarship Benefit Concert

September

Making Music, a lecture appropriate for all musicians, was presented by **Ron Modell**. He received a Bachelor of Music Education and Master of Music degrees from the University of Tulsa. He was principal trumpet for nine seasons with the Dallas Symphony Orchestra and later was principal trumpet with the Tulsa Philharmonic Orchestra under U. Arthur Brown. Mr. Modell recently retired from his duties as Professor of Trumpet and Director of the Jazz Ensemble at Northern Illinois University. Throughout his career he has served as judge, clinician, and soloist with numerous high school and college wind ensembles, symphony orchestras, and jazz ensembles.

The 22nd **Annual Scholarship Benefit Concert**, *Magical Music* included performances by the Northern Iowa Symphony Orchestra, UNI Chamber Singers, UNI Resident Graduate String Quartet, the Peterhof Quartet, UNI Lyric Theatre Ensemble, UNI Jazz Band One, pianist Sean Botkin, Northwind Quintet, UNI Concert Chorale and the UNI Wind Symphony. After concert receptions included a Medieval Times themed event in Davis Hall and Mardi Gras on Bourbon Street recreated in the McElroy Lobby. See list of donors on page 9.

October

Phillip Rothman presented a master class to members of the combined studio of Drs. Jernigan, Schmitz, and Schwabe while a guest composer visiting the Waterloo-Cedar Falls Symphony. His presentation focused on score preparation and aspects of the commissioning process. In addition, Rothman listened to and critiqued works by UNI student composers. His visit to UNI School of Music was made possible by a grant from the Robert and Dorothea Dean Visiting Artists Scholars Fund.

Tubist **Mike Forbes** and pianist **Deborah Forney** started the year's guest performances in a recital entitled *The French Tuba*. Forbes received a Musical Arts degree from the University of Maryland and a Master of Music degree from the University of Wisconsin. He is currently the assistant professor of tuba and euphonium at Illinois State University. A popular soloist and chamber musician, he has also composed numerous works for brass. Forney is a doctoral candidate in piano performance at the University of Maryland School of Music and holds degrees from Eastman School of Music and Michigan State University. She currently teaches, supervises and coordinates the class piano curriculum, collaboratively performs at the Kennedy Center for the Performing Arts and the U.S. Army Band's recital series.

Equinox members **Denver Dill**, trumpet and **Rebecca Wilt**, piano presented a recital in Davis Hall.



Dill performs as a soloist throughout the U.S. and Europe and has won several national and international competitions. Currently a doctoral student at the Eastman School of Music, he holds a Master of Music degree from Juilliard School. The appearance by Equinox was made possible by a grant from the Robert and Dorothea Dean Visiting Artists/Scholars Fund.

Double bassist **Volkan Orhon** performed a guest recital with pianist **Rene Lecuona** and faculty bassoonist David Rahor. Orhon performs a wide variety of solo, orchestra and chamber music and teaches nationally and internationally. He was a prize winner at both the Concert Artists Guild Solo Competition in New York and the International Society of Bassists Solo Competition. He has the distinction of being the first double bassist to win the American String Teacher's Association Solo Competition. Currently he is assistant professor at the University of Iowa.

The Music of **Dick Goodwin** was performed by the UNI's Northwind Quintet, cellist Jonathan Chenoweth and the Northern Iowa Symphony Orchestra conducted by Rebecca Burkhardt and on trumpet joined an ensemble comprised of faculty Robert Washut, piano; Robert Dunn, guitar; Chris Merz, saxophones; and Jonathan Schwabe, bass; and graduate student Tom Giampietro, drums. Goodwin is a professor emeritus at the University of South Carolina and a recipient of the University's prestigious Educational Foundation Award and was named the 2001 Elizabeth O'Neill Verner Individual Artist by the state of South Carolina. He has created music in virtually every genre for orchestra, band chorus and chamber ensembles and received a number of writer awards from the American society of Composers and Publishers (ASCAP). The performance was made possible by a grant from the Martha-Ellen Tye Visiting Artists Scholarship Fund.

Hornist **Mike Wilson** conducted master classes for UNI horn students. Wilson, who holds a Bachelor of Music degree from the University

of Iowa, is currently a member of the Des Moines and Cedar Rapids symphonies, the Des Moines Metro Opera and an adjunct instructor of horn at Drake University and Simpson College.

Bassoonist **Marc Vallon** performed with faculty pianist Robin Guy. He is a professor of baroque bassoon at the Conservatoire National Supérieur de Musique de Paris and at the conservatoire National Supérieur de Musique de Lyon. He has performed with Europe's most renowned period orchestra and is a member of the Nielsen Quintet which recently recorded the complete wind quintets of Franz Danzi. The appearance of Marc Vallon was made possible by a grant from Robert and Dorothea Dean Visiting Artists/Scholars Fund.

November

Susan Rider (B.M. '89) returned to UNI for a concert in the Great Hall as a member and soloist of **The President's Own United**

States Marine Band. Susan's solo performance received a standing ovation. She is a member of the trumpet section. The band was established by an Act of Congress in 1798 and is America's oldest professional musical organization. Its primary mission is unique: to provide music for the president of the United States and commandant of the Marine Corps.

Percussionist **Jonathan Nathan** performed on a faculty recital with saxophonist Chris Merz,; pianist Robert Washut, and guitarist Robert Dunn. Nathan has a Bachelor of Music degree in jazz studies from the University of Massachusetts-Amherst and Master of Music and Doctor of Musical Arts degrees in percussion performance from California State University-Northridge. He was



principal percussionist with the Santa Barbara Civic Light Opera, is currently principal timpanist with the Santa Barbara Grand Opera Association and percussion instructor and percussion ensemble professor at the University of California-Santa Barbara. He leads his own group in Santa Barbara with bassist Jim Connolly, saxophonist Ron McCarley and vocalist Sharmila Guha. His appearance is made possible by a grant from the Robert and Dorothea Dean Visiting Artists/Scholars Fund.

January 2004

William McGuire (M.M. '93) was guest organist on a faculty recital by trumpeter Randy Grabowski. McGuire has been minister of music for over 15 years and organist for over 25 years at Nazareth Lutheran church in Cedar Falls.

Hornist **Jean Rife** received a B.M. degree from Oberlin conservatory and an M. A. degree from Harvard University. She is currently on the brass and chamber music faculties at the New England Conservatory, Massachusetts Institute of Technology and Tufts University. She was joined on the concert with guest tenor and UNI alumnus **Jeffrey Brich** and faculty hornist Thomas Tritle and faculty pianist Robin Guy. The appearance by Rife is made possible by a grant from the Robert and Dorothea Dean Visiting Artists/Scholars Fund.

February

Pianist Genardi Zagor joined tubist **Thomas Stein** for a recital. Stein is the tuba and euphonium professor at the University of Missouri-Kansas City Conservatory of Music.

Approximately 200 students from 58 Iowa high schools participated in the **Northern Festival of Bands**. **Lawrence Harper**, conductor of the Wisconsin Wind Orchestra, was the guest conductor with the Festival Symphony Band (students in grades 11 and 12). The Festival Concert Band was conducted by

The Year in Review

Steven Colton (UNI B.A. '69), director of Linn-Mar High School Band. Faculty percussionist Randy Hogancamp conducted the Festival Percussion Group. Master classes and performances by faculty and the Northwind Quintet, the UNI Symphonic Band, the UNI Wind Symphony and the UNI Faculty Brass were part of the three-day event.

A trumpet organ recital was presented by Clarion, a duet made up of native Iowans, **Melody Steed** (B.M. '85) and **Keith Benjamin** (M.M. '84). Steed received a Master of Music degree in organ performance from the College-Conservatory of Music, University of Cincinnati. She completed her doctoral degree in organ performance at the University of Southern California, where she received one of only two Virgil Fox Award in Organ Performance awards to be presented since its inception. She currently is organist at the Westwood United Methodist Church and on the faculty at Pasadena City College. Benjamin joined the University of Missouri-Kansas City Conservatory of Music as professor of trumpet with a Doctor of Musical Arts degree and performer's certificate from the Eastman School of Music. Currently he has orchestra positions as principal trumpet in the Colorado MahlerFest and extra trumpet for the St. Louis and Kansas City symphonies. He is an active recitalist and chamber musician and is first trumpet in the Missouri Brass Quintet. Clarion was formed in 1983 when Steed and Benjamin were students at UNI. They discovered a mutual interest in contemporary trumpet and organ music. Since then, they have commissioned eight major new pieces for trumpet and organ. The appearance by Steed and Benjamin is made possible by a grant from the Martha-Ellen Tye Visiting Artists Scholarship Fund.

Approximately 1,260 students comprising 63 bands from 51 Iowa and Minnesota high schools participated in the **49th Annual Tallcorn Jazz Festival**. Adjudicators for the festival included **Jeff Holmes**

of the University of Massachusetts-Amherst, **Dave Dunn** of Southwest Iowa Community College, **Brent Sandy** and **Steve Grismore** of Iowa City, **David Hagedorn** of St. Olaf College and **James Romain** of Drake University. The two-day event also included a clinic featuring guest artist and drummer Peter Erskine.

The **53rd Annual Sinfonian Dimensions in Jazz Show** featured percussionist **Peter Erskine** with UNI Jazz Band I and faculty conductor Chris Merz. For 30 years Erskine has been performing and recording with numerous artists, ensembles and symphonies including the Stan Kenton Orchestra, Weather Report and Steps Ahead. He currently teaches at the University of Southern California and is the jazz drumming consultant to the Royal Academy of Music in London. A seven-time winner of *Modern Drummer Magazine Reader's Poll* in the mainstream jazz drummer category, he was awarded an honorary doctoral degree from Berklee College of Music.

Approximately 350 students from 35 high schools participated in the **Northern Iowa Vocal Arts Festival**. Activities during the two-day event featured the Festival Honor choir conducted by faculty chorale directors Brad Barrett and Nicole Lamartine, the Freshman Honor Choir conducted by **Ryan Beeken** who is director of choral activities at Waukee High School and the festival guest choir, Waverly High School Chamber Choir conducted by **Mark Lehman**, master classes with UNI voice faculty members and performances by the UNI Chamber Singers, UNI Concert Chorale. Sponsorship was provided by UNI Office of Conferences and Event Services.

March

Seventeen Iowa high school pianists from numerous Iowa piano studios were selected to receive private lessons and coaching from members of the UNI keyboard faculty at the **Northern Iowa Piano Festival**. The

most outstanding attendees were selected to perform on an Honor's Recital. Participants were also invited to attend a recital featuring faculty pianists Sean Botkin and Genadi Zagor. The Festival was sponsored in part by the Office of Conferences and Event Services.

John A. Rice presented a lecture entitled *Mozart and His Librettists*. Rice is an independent scholar living in Rochester, Minnesota. He studied musicology with Daniel Heartz at the University of California-Berkeley, where he received his PhD degree. Rice taught at the University of Washington, Colby College, University of Houston and University of Texas-Austin and has written three books, *W.A. Mozart: La clemenza di Tito*, *Antonio Salieri and Viennese Opera* and *Empress Marie Therese and Music at the Viennese Court, 1792-1807*.

UNI Percussion/Marimba and West African Drum Ensembles appeared with guests **Anthony DiSanza**, Brazilian percussion and Arabic tabla, and 15 members of University of Iowa **Afro/Cuban Drum and Dance Ensemble**, James Dreier and Paul Cunliffe, directors. Di Sanza was in residence at UNI from March 4 through March 8. He earned the Bachelor of Music Education degree from Youngstown State University and holds Master of Music and Doctor of Musical Arts degrees in percussion performance from the University of Michigan. Di Sanza currently is principal percussionist with the Madison Symphony Orchestra and is an assistant professor of percussion at the University of Wisconsin-Madison. The appearance by Di Sanza is made possible by a grant from the Robert and Dorothea Dean Visiting Artists/Scholars Fund.

Artaria Quartet with violinists **Ray Shows** and **Nancy Oliveros**, violist **Renée Moore-Skerik**, and cellist **Thomas Rosenberg** appeared on a recital and conducted Master Classes. Formed in Boston in 1986, the quartet has recorded five compact discs, appeared on television and live radio and performed at major

venues in New York, Chicago, Philadelphia, Atlanta, Cleveland, Boston, Washington, D.C. and Tanglewood Music Center. The quartet now resides in St. Paul, Minnesota, where its members maintain active careers in performing and teaching on the faculties of St. Olaf and Carleton colleges and the University of Minnesota. The appearance by the Artaria String Quartet was made possible by a grant from the Robert and Dorothea Dean Visiting Artists/Scholars Fund.

The music of **Edward Hart** was performed by faculty soprano Jean McDonald, a student string quartet (violinists Go Yamamoto and Ben Frambach, violist Adam Mellem and cellist Suzanne Bullard) guest tenor Jeffrey Brich and faculty pianists Sean Botkin and Robin Guy. Hart has a Doctor of Musical Arts degree from the University of South Carolina and is an assistant professor of music at the College of Charleston. Hart's music has been performed by the South Carolina Philharmonic, Charleston Symphony, University of South Carolina Symphony, Carolina Amadeus Players Chamber orchestras, Upton Trio, soprano D'Anna Fortunato, Anonymity Dance Company, and Robert Ivey Ballet.

April

Arts in April, an event to highlight the performance and visual arts opportunities at UNI, was held again this spring. The School of Music participated in the month long celebration with numerous performances by various ensembles and large group concerts and recitals. **Emanuel Vardi** was guest clinician for the opening day activities. He is recognized as one of the world's



leading violist and is the only violist to have recorded all 24 Paganini Caprices. He conducted a master class for students in the UNI viola studio of Julia Trahan. Vardi also displayed some of his paintings. His visit was made possible by a grant from the Martha Ellen Tye Visiting Artists Scholarship Fund.

Pianist **Oleg Koshelev**, associate professor of music, with a specialty in piano, at the Russian State Pedagogical University in St. Petersburg presented a recital. He is also head of the piano department in the College of Music at the Rimsky-Korsakov Conservatory of Music. His appearance was made possible by a grant from the Martha Ellen Tye Visiting Artists Scholarship Fund.

Guest **Oleg Timofeyev** presented a lecture entitled: *Russian Orientalism in 19th-Century Opera*. He earned an M.A. degree in early music performance from the University of Southern California. Timofeyev continued his graduate studies at Duke University, where he received his Ph.D. degree in performance practice. His doctoral dissertation on history, repertoire and performance practice of the Russian seven-string guitar remains the first scholarly monograph on the subject in any language. Since 2000, Timofeyev has been directing Talisman, an early music ensemble dedicated to discovery, promotion and performance of rare repertoires from Russia, 1750-1850. With Talisman and as a soloist on guitar and lute, he has made numerous recordings that have garnered international praise. Timofeyev currently teaches lute and music history at Grinnell College.

A performance by saxophonist **Ellery Eskelin**, drummer **Jim Black**, with **Andrea Parkins** on accordion and synthesizer; was held in April. They have collaborated for about 10 years. Their music veers

from minimalist to lyrical to funky to avant garde.

Soprano **Nicolle Foland** (B.M. '91 & M.M. '93) with pianist **Joan Smalley** (M.M. '93), faculty violinist Frederick Halgedahl and cellist Jonathan Chenoweth presented works by Dmitri Shostakovich, Sergey Rachmaninov, Jake Heggie, Fernando J. Obradors. Foland is winner of the prestigious ARIA award and former San Francisco Opera Adler Fellow. She received her Bachelor of Music and Master of Music degrees in voice performance from the University of Northern Iowa. Smalley is well known throughout Iowa as a piano teacher, adjudicator and clinician. A graduate of the University of Northern Iowa, she has held positions in collaborative piano and pedagogy at the University of Michigan, Carthage College and UNI. The appearance by Nicolle Foland is made possible by a grant from the Robert and Dorothea Dean Visiting Artists Scholars Fund and the Martha Ellen Tye Visiting Artists Scholarship Fund.

"The
tradition
of
excellence
continues."



Faculty Activities

The number of faculty activities off campus and outside the metropolitan area was typically plentiful this year. Below is a listing of some of the School of Music faculty's accomplishments which occurred in Iowa, across the country and around the world. For further information, click on the links to individual faculty web pages at www.uni.edu/music.

Brad Barrett, assistant professor of choral conducting and music education and conductor of the UNI Chamber Singers, UNI Singers, and the Cantorei Singers served as clinician and guest conductor at numerous festivals and competitions in high schools in Iowa and in Ft. Atkinson, Wisconsin. He was presenter at the NCACDA convention in Sioux Falls, South Dakota, the fall Iowa Music Educator's Symposium and ACDA Summer Singspiel in Wisconsin.

Tom Barry, assistant professor of oboe and saxophone, played oboe with the Waterloo-Cedar Falls Symphony Orchestra (as principal) and with the Northwind Quintet. He performed with the Northern Iowa Youth Orchestra under the direction of Jason Weinberger for a performance of the Bach *Cantata #199* and with the Broadway touring production *Thoroughly Modern Millie* in Des Moines. Barry's work with audio recording and sound reinforcement and as sound engineer continued throughout the year for faculty and student performances on and off campus.

David Buch, professor of music history, published works include articles in *The Cambridge Companion to Mozart*, *Estudios sobre Fernando Sor*, *The Other World as Past: Operatic Conventions for the Supernatural in the 18th Century* and *Mozart's Don Giovanni*, *The Past as Present*, Papers Read at the Inter-congressional Symposium in Budapest, a review in *German Opera from Cambridge Studies in Opera*, two books *Magic Flutes and Enchanted Forests: Music and the Supernatural in the Eighteenth-Century Theatre* and *Der Stein der Weisen* and program notes

for Righini's opera *Il convitato di pietra* (staged in Brno, Czech Republic). He also presented a lecture New Mozart Research at Howard Community College.

Rebecca Burkhardt, professor of orchestra music and director of the Northern Iowa Symphony Orchestra, received the Regents Faculty Excellence Award in September, 2003. Burkhardt was described by her nominator as an "exceptional teacher in the School of Music" and one whose "students prize the breadth and depth of her expertise, as well as her impeccable organization and inspiring manner." Her conducting style "invites people to play, and under her direction, the orchestra at UNI has grown in both numbers and maturity to become one of the very best collegiate ensembles in the Midwest." She is National Vice President of the newly formed National CODA (College Orchestra Director's Association). She served as guest conductor in November for the Waterloo-Cedar Falls Symphony orchestra and for the Keokuk Artist Series Concert. Burkhardt also adjudicated at the Jefferson Invitational Orchestra Competition, appeared on several KUNI programs and was guest clinician at Jefferson and Linn Mar High Schools. She received the UNI Summer Fellowship award to continue work on her music drama. She also accompanied UNI students to St. Petersburg, Russia for the Summer Humanities Institute. See photo on page 7.

Robert Byrnes, director of the UNI Varsity Men's Glee Club, university carillonneur and administrative assistant, led the Glee Club's biennial European tour in the spring. His carillon composition *Westminster* was recorded by Lisa Lonie on her CD, *The Bells of Christmas*. His carillon compositions were also performed by Karel Keldermans at the Guild of Carillonneurs in North America Congress in Kentucky and by Keldermans and Peter Langberg at the International Carillon in Illinois. See

the articles on pages 4, 5, 7.

Jonathan Chenoweth, associate professor of cello, performed as principal cellist for the Waterloo-Cedar Falls Symphony and its string quartet, performed *Fantasia Concertante* for 15 celli by Hector Villa Lobos at the Silva Centennial Celebration at the University of North Carolina, and was selected as UNI Carver Fellow for 2004-2005 to participate in the summer institute entitled *Integrating Disciplines in the Liberal Arts Core*. He appeared with the Waterloo-Cedar Falls Symphony String Quartet at their Lollipop Concert in Grundy Center and was a featured performer at Cellobration at the Unitarian Universalist Society of Black Hawk County.

Rod M. Chesnutt, assistant professor of marching and symphonic bands (music education), adjudicated at band festivals and competitions in Illinois, Hawaii, Kentucky and Iowa and was guest conductor at high school conference bands in Honolulu, Red Oak, Oelwein, and Nashua Plainfield. He also served on the national Kappa Kappa Psi board as Vice President for Colonization and Membership and was previously the National Vice President for Professional Relations.

Won Cho, assistant professor of voice, was advisor for the Luther College opera performance class and their performance of *Pirates of Penzance*, adjudicator for NATS in Decorah, and performed Prince Yamadori in *Madame Butterfly* and Zaccaria in *Nabucco* in the Utah Festival Opera and at the Opera Gala Concerts at Luther, with the Waterloo-Cedar Falls Symphony and at Rochester, Minnesota.

Angeleita Floyd, professor of flute, spent the year Sweden in a faculty exchange at the Orebro University in Orebro and Ingessund Musikhogskola in Arvika. See article on page 12.

Jeffrey Funderburk, professor of tuba/euphonium, presented UNITUBA in concerts at the Iowa Bandmasters Convention in Des

Moines, Tri Rivers Honor Band Clinic at Maquoketa Valley High School and at Marshalltown. He performed with the Cedar Rapids Symphony Brass Ensemble, the Waterloo-Cedar Falls Symphony Orchestra and served as principal tuba for the Cedar Rapids Symphony Orchestra.

Randy Grabowski, professor of trumpet, appeared with the Northern Brass Trio and numerous ensembles including Bill Shepherd's Big Band, Waterloo-Cedar Falls Symphony Orchestra, Al Godfredson Orchestra, Tim Daugherty/Dennis McPartland Big Band, Nelson Riddle Orchestra, Everett Boyer Orchestra, Rodney Pierson Orchestra, and Gene Krupa Orchestra in various venues and ballrooms across the state of Iowa. He also was recorded on Alan Schmitz' recently released CD *Lyric Images*.

Jack Graham, professor of clarinet, retired at the end of the fall semester. See article on page 15.

Robin Guy, professor of piano/collaborative piano, taught applied piano and an accompanying class, collaborated with numerous soloists and ensembles at Interlochen including soprano Beverly Rinaldi, choir directors Edward German, Hugh Ferguson, and Melvin Larimar, and instrumentalists; Charles Guy, tuba; Randall Faust, horn; George Townsend, clarinet; Theresa Delaplain, oboe; Sonya Lawson, viola; and Jill Heyboer, flute. In addition to her collaborative endeavors, she adjudicated at IMTA district auditions at UNI, a solo festival and master class in Webster City, and at Interlochen.

Frederick Halgedahl, assistant professor of violin, was a member of the Cedar Rapids Symphony Orchestra and conducted master classes and performed with Sean Botkin in Russia in February and at the First Annual Sonata Marathon in Reinbeck.

Randy Hogancamp, assistant professor of percussion and director of UNI Percussion/Marimba and West African Drum Ensemble, was the principal timpanist with the Waterloo-Cedar Falls Symphony and principal percussionist with the New Hampshire Music Festival. He was a member of the Cedar Rapids Symphony Orchestra and the Wartburg Symphony. He was

also guest clinician for the Marion Middle School Honor Band.

Lathon Jernigan, professor of theory, continued his composition pursuits in various genres and has been commissioned to write an overture for the Waterloo-Cedar Falls Symphony Orchestra.

Ronald Johnson, professor of instrumental music and conductor of the UNI Wind Symphony and UNI Chamber Winds, lead the Wind Symphony's Tour of Italy in March. See article on page 10.

Nicole Lamartine, assistant professor of choral music and director of UNI Concert Chorale, UNI Women's Chorus and Opera Chorus, performed choral works under the direction of Anne Howard Jones and Charles Dutoit in Carnegie's Weill Recital Hall, conducted the Clarke College Winter Choral Festival, was soloist for the Bach *Cantata #199* with the Northern Iowa Youth Orchestra, conductor Jason Weinberger and presented *A Curriculum of Vocal Pedagogy for Choral Conductors: The Effect of Solo Voice Exercises on Individual Singer Technique, Choral tone, and Choral Literature* at the Hawaii International Conference on Arts and Humanities. She was accepted for poster session presentations at the National NATS in New Orleans, the southeast ACDA convention in Memphis and served as clinician at Columbus High School in Waterloo, Clarke College and the Iowa Northeast District ACDA in Oelwein.

Jean McDonald, associate professor of voice, adjudicated the NATS district auditions at Luther College.

Christopher Merz, assistant professor of jazz and director of UNI Jazz Band I, performed with numerous ensembles including *Three of a Perfect Pair*, as a soloist with *Don't Quit Your Day Job Big Band* and the University of Massachusetts *23rd Annual Jazz Showcase*, and directed Jazz Band 1 at the Reverb in Cedar Falls and The Mill Restaurant in Iowa City. He was also guest conductor for the CJC All Star Jazz Band at Indianola High School. Under his direction, Jazz Band 1 released their new CD *Transformation* with two of his arrangements. Merz wrote *Sideshow*

Tim and Matt Wilson and arranged *Pennsylvania Roundhouse* for sextet and *Travel in Peace* for high school jazz ensemble with 5 saxes and 10 brass. The Paul McKee Sextet, CJC All Star Band, UNI Faculty Jazz Ensemble and UNI Jazz Band 1 all performed arrangements by Merz this year. His saxophone techniques article appeared in the *Iowa Bandmasters Association Journal*. He also adjudicated at the Iowa State Jazz Championships in Des Moines, at the Charles City Jazz Festival, SCIBA Jazz Festival in Waukee, and the Hoover Jazz Festival and served as a clinician for Cedar Rapids Washington High School Jazz Band, Cedar Falls High School Jazz Band, Central College Jazzmania in Pella, Winterset High School Jazz Band, International Association of Jazz Educators in Iowa City, and for the Bix Youth Band.

Jennifer Mishra, assistant professor of graduate music education and associate director for graduate studies in music, published articles in *Iowa Music Educator*, *American String Teacher*, *Bulletin of the Council for Research in Music Education* and presented at the MENC National Convention, Iowa Music Educators Conference, St. Petersburg, Russia, and International Conference on Modern Music Education. The articles covered such diverse topics as string techniques and music memorization, research and advocacy, web-based multicultural materials and distance education.

Leslie Morgan, assistant professor of voice, appears on a re-release (CD) of *Orangethorpe Aria* by James Drew.

Miguel Pinto, associate professor of vocal coaching, continues his research on the Bel Canto Opera composers Rossini, Bellini and Donizetti as well as the complete operas of Verdi.

David Rachor, professor of bassoon and saxophone, conducted master classes and individual lessons in Luce and Auxerre France last summer and performed on the Beurden 70th Anniversary Concert in Amsterdam. His performance of the bassoon *Concerto* by Bernard van Beurden at Carroll College in



Wisconsin was recorded for fall 2004 release. His articles relating to historical bassoon reeds appeared in the Glapin Society Journal. He was principal bassoonist with the Des Moines Symphony Orchestra concerts and a member of the Northwind Quintet at UNI.

Alan Schmitz, associate professor of theory and composition and associate director of the School of Music, had his composition *Slipcovers* performed by the Waterloo-Cedar Falls Symphony Orchestra, and *Trio d'Anches* for oboe, clarinet and bassoon and *Nocturne* for flute and marimba premiered at the UNI Faculty Spotlight concert. He appeared on KUNI for a discussion following the airing of his recording of his *Spiritual Excursion* for viola, vibraphone and timpani. A CD recording of guitar music, *Lyric Images* was released this year. His commissioned work for the youth concerts was performed by the Waterloo-Cedar Falls Symphony Orchestra.

Jonathan Schwabe, associate professor of theory and composition, had premieres of his compositions: *Cumulus* for trumpet and organ, *In the Bleak Midwinter* arrangement for orchestra, *Araby* for jazz quintet and *The Sojourner* for chamber orchestra. He performed as bassist with Liz Johnson Quartet, Warburg Vocal Jazz Festival, Daugherty/McPartland Jazz Group, and the Mark Maegdlin Quintet. He also served as co-chair for the Iowa Composers Forum.

William Shepherd, associate professor and coordinator of Music in General Studies, performed with the Waterloo-Cedar Falls Symphony Orchestra and conducted the Waterloo Municipal Band, New Horizons Band (see article on page 13), Iowa Trombones, and his own Bill Shepherd's Combo, Bill Shepherd's Big Band and Bill Shepherd's Dixieland Band.

Darryl Taylor, associate professor of voice, conducted master classes at the Duke Ellington School of the Arts and the University of California. Solo performance venues included *Music of Zenobia Powell at Perry Trinity Cathedral* in Ohio, *In*

Celebration of Langston Hughes at Lawrence University in Wisconsin, *Dreamer: 7 Poems of Langston Hughes* at the Scarab Club in Detroit, and *Lord Nelson Mass* at the University of Southern California. He also appeared in a film *Kevin's Room* which debuted in Chicago and recorded *Songs and Spirituals of Zenobia Powell Perry*. He served as Vice president of VIDEMUS and is on the boards of National Association of Negro Musicians, Inc. and the University of Michigan School of Music.

Julia Trahan, assistant professor of viola and theory, was appointed UNI Suzuki School director last summer. She performed as principal violists with the Waterloo-Cedar Falls Symphony and adjudicated at the Iowa High School Music Association Solo and ensemble competitions in Des Moines and Ames. She gave a presentation about Suzuki pedagogy at the Iowa Collegiate Music Educators National Convention State Day at Wartburg and was a moderator for a round table discussion at the Iowa String Teachers Association Conference. She serves as member-at-large for the Iowa Viola Society Board and is secretary—journal editor for the Iowa String Teachers Association.

Thomas Tritle, associate professor of horn, played solo horn for the Waterloo Municipal Band, was principal horn for the Waterloo Cedar Falls Symphony Orchestra, Omaha Symphony Brass Ensemble at Wartburg Meistersinger Festival, and the Des Moines Symphony Orchestra and played with the Dorian Opera Theatre Orchestra, Cedar Rapids Symphony Orchestra, Des Moines Symphony Brass Quintet, and the Waterloo Cedar Falls Symphony Orchestra Brass quintet and quartet. Two of his reviews of brass quintets appeared in *Journal of the National Association of College Wind and Percussion Instructors*. He serves as the Iowa State Chairperson for the National Association of College of Wind and Percussion Instructors. Tritle also was a member of the UNI Brass Trio and the Northwind Quintet.

John Vallentine, associate professor and director of the School

of Music, was a member of the CHFA Council of Heads, and the Council of Academic Department Heads on the UNI Campus. Vallentine produced the School of Music Scholarship Benefit Concert, which raised \$27,000. He assisted the UNI Development Office in raising funds throughout the year for the Russell Hall Renovation Project. Vallentine completed the final documentation/review to the National Association of Schools of Music (NASM) commission on accreditation. He hosted (in conjunction with the United Way) and served as a clinician for "Thunder in the Valley – A Celebration of Youth and Music" at UNI. In Iowa, Vallentine conducted the Northeast Iowa Conference and Five Seasons Festival honor bands in New Hampton and Cedar Rapids. He was a conductor/clinician for the Edgewood Colesburg and Waverly high school bands; and served as piano accompanist on a concert for the Cedar Falls schools. Vallentine participated in international exchange meetings at the University of Costa Rica and the Centro Cultural Costarricense Northeamericano in San Jose, Costa Rica. He served as the Spring Commencement Marshal at UNI.

Works were commissioned of **Robert Washut**, professor of jazz studies and director of UNI Jazz Band II, by Missouri Southern University, Sioux City North High School, Barrington, Illinois High School and Linn-Mar High School. He served as pianist/arranger/director with Orquesta Alto Maiz and performed with Kenny Wheeler, Byron Stripling, Augustana College Jazz Ensemble, Bob Washut Quartet and Susie Miget Quintet. His music reviews appeared in the *Jazz Educators Journal* and his jazz compositions were published including *Rhythmism*, *You left This*, *Cubaneando* and *Siempre en Aldo*. He adjudicated at the Reno jazz Festival, the Iowa Jazz Championships, Upper Great Plains Jazz Festival, SEIBA Jazz Festival, SCIBA Jazz Festival and numerous high school festivals.

Alumni Update

There was a substantial amount of good news from music alumni over the past year. Many submissions were sent via e-mail, and the rest came from the *Alumni Response Form*, found on the back cover of this year's issue. Alumni who wish to correspond via e-mail should write to: celeste.bembry@uni.edu. For e-mail, please check the form to be sure that you provide all the information requested and then include the news items of interest. Please do not send résumés. We only will accept prose. Interesting photographs are welcome. Those sent via e-mail should be at least 300 dpi. The deadline for the 2005 issue will be the middle of next July. And now, on with this year's music alumni news. Of 45 members of the Class of 1954 who attended their Golden Reunion this past May, five were School of Music alumni. That is 11.11 percent. Here is the updated table:

Class Year	% of Golden Reunion Attendees Who Were Music Alumni
1941	15.38% (10 out of 65)
1942	7.46% (5 out of 67)
1943	8.45% (6 out of 71)
1944	2.94% (1 out of 34)
1945	3.12% (1 out of 32)
1946	0.00% (0 out of 47)
1947	24.24% (8 out of 33)
1948	9.09% (4 out of 44)
1949	3.12% (2 out of 64)
1950	14.12% (12 out of 85)
1951	5.79% (4 out of 69)
1952	11.66% (7 out of 60)
1953	9.09% (5 out of 55)
1954	11.11% (5 out of 45)

Those in attendance for the Golden Reunion this past spring were Beulah (Yanny) Beaman, Gerald R. Jondahl, Jim Maltby, Betty (Norris) Mitchell and Mary Jane (Heisler) Shafer.

No School of Music Alumni attended the 60th reunion held in June of this year. Here is the updated chart for that:

Class Year	% of 60-Year Reunion Attendees Who Were Music Alumni
1939	4.35% (1 out of 23)
1940	11.11% (3 out of 27)
1941	17.65% (3 out of 17)
1942	5.00% (1 out of 20)
1943	6.66% (1 out of 15)
1944	0.00% (0 out of 6)

From **Roxanne Rowedder** (B.M. '97) in an e-mail to Leslie Morgan last summer, she writes, "I thought you would all love to know my wonderful news I just received today. I have been invited to sing at Nora London's gala on April 14, 2004 at Weill Hall (Carnegie Recital Hall)."

Jill Pasterski, (B.M. '03) GJill@aol.com, e-mailed last summer. "So by now, most people have emailed about their new job and future plans...well, I'm a little slow. Nonetheless, the first week of August, 2003, I'm leaving for Yokosuka, Japan. I will work for the Department of Defense and teach 2 sections of 6th grade general music, 7th grade choir/music, 8th grade choir/music, and beginning band. So for the next two years, this will be my

Thanks to all who e-mailed or wrote to *Alumni News*. If you wish to contribute to the next issue, please refer back to the first paragraph of this article. We look forward to hearing from you.

address. Mailing something over here costs the same as mailing something within the U.S. This is because the base in Japan is considered U.S. soil... so no excuses for either of us to not keep in touch. I'm not so sure I could drive on the opposite side of the road, so I'll be riding my bike everywhere. Yep, I'll be one of the millions riding a bike with a basket on it in Japan. Yokosuka is the location of the largest Navy base off the continental U.S. The middle school I'll be teaching at

is brand new this year and overlooks Tokyo Bay which feeds into the Pacific Ocean (obviously)."

Last August **Michele (Burke) Kirkdorffer** (B.M. '86, M.M. '91) e-mailed her greetings to Bob. "It was good talking to you a year ago when we stopped in to tour the new Gallagher-Bluedorn facility. Very impressive! We also had a great visit with Tom and Kathy Barry! It was so good to catch up with them!"

Michele is beginning her ninth year as professor of oboe and coordinator of music admissions at James Madison University. In August 2002 she completed her DMA at the University of Cincinnati College-Conservatory of Music. Playing opportunities have taken her many interesting places such as Lincoln Center in New York and around Lucca in the Tuscany region of Italy. This year she will be performing in Chicago at the Midwest Clinic with the JMU Montpelier Wind Quintet. It would be great to see some UNI folks there!

Alan Kirkdorffer (B.M. '86) has been teaching middle school band at Shelburne Middle School in Staunton, Virginia for eight years. He team teaches most classes with Sheba Lane, a native Virginian, who is the brass expert in the team while he focuses on the woodwind players in the ensemble. They start about 100 beginners each year, and consistently receive high marks with their upper level ensemble.

Outside of the teaching/performing part of living, their identical twin boys Brad and Ross keep their lives bursting with enthusiasm and energy. Four is such a great age!

They say hi to their UNI friends and faculty! Have a great year! kirkdomm@jmu.edu.

Valerie (Lueders) Shanley (B.M.E. '94) at vshanley@cr.k12.ia.us and **Steven Paul Shanley**, (B.M.E. '99) at sshanley@cr.k12.ia.us, e-mailed Bob in September and sent their congrats



on last fall's newsletter. Here's what they've been up to: Steve and Valerie were married on June 28, 2003. She is still playing horn in the Waterloo-Cedar Falls Symphony, and is the band director at Franklin Middle School in Cedar Rapids. Many of her students leave her program to go on to the band program at Washington High School where Steve is the Associate Director of Bands. He is also the jazz band director at Coe College. The Coe Jazz Band toured England and Scotland in August so they had a very busy summer!

Joni Marie (Caman) Ellis

(B.A. '78) sends greetings via e-mail (daellis777@aol.com)

2211 S. 8th Ave, Arcadia, CA 91006. "I am enjoying teaching music using the Kodaly method. I am currently singing in the Wagner Ensemble, a group directed by Roger Wagner's daughter. I'm going to be the mezzo soloist in Respighi's *Laud to the Nativity* this December. Last October I went to Japan for two weeks with a 20-member choir known as the Roger Wagner Chorale in Japan, although no such group really exists anymore in America. We sang in 6 cities—it was really interesting! I have three daughters who are ages 16, 13 and 11 and they keep me busy driving! My husband is an assistant principal in South Central. I would love to hear from some of my old buddies: Deb DeWitt, Ron Oppedahl, Carolyn Clover, Tom Currie, Diane Opatz, Sarah Messerly, and anyone else—e-mail me!!!! P.S.- I miss Iowa... I only put up with California!!" Her spouse: Dan Ellis (not a UNI alum) is elementary music teacher at Polytechnic School.

Patrice Ewoldt (B.A. '75) 1322 East Street, Grinnell, IA 50112, pianopre@yahoo.com, joined the faculty of Grinnell College as Lecturer in Music this fall (2003). She teaches studio piano and keyboard labs and coordinates the collaborative piano program. Previously, she was on the music faculties of Truman State University and Southeast Missouri State University. Ms Ewoldt holds a DMA degree from the University of Maryland, an M.M. from The

Cleveland Institute of Music, both in Collaborative Piano, and a B.A. in Music Education/Clarinet from the University of Northern Iowa. Her teachers have included Robert McCoy, Rita Sloan, Anne Epperson, Bradford Gowen, Raymond Hanson and Joyce Gault.

Mrytle (Kleist) De Good (B.A. '30) writes that her DOB was 11-3-1907, so she will celebrate her 97th birthday this November. Music was her major and she continues daily practice on the piano. In September, she played *Liebestraum* by Liszt at church. The response was overwhelming—and louder when the pastor asked her age. She prepared another selection for this spring. Mrytle's info: 319-393-8370, 921 Old Marion Rd NE, #128B, Cedar Rapids, IA 52402-5768.

Greetings from **Ed and Rita Brunskill**! We have a new e-mail address, please note: REBrunskill@web.de and Ed (B.A. '67) sends this news.

"It was nice to hear from a few dear friends after my last contribution. This year has been very busy. I spent a couple of weeks in Iowa in August and in September I and my wife Rita had a grand time visiting friends in Ireland. Driving on the wrong side of the road keeps you very alert. The ocean with sunsets was magnificent. At the beginning of the new opera season we started to pound Gluck's French version of *Orphée et Eurydice* into our heads and started staging quite soon. The premiere was on October 20th and the subsequent three performances were edited for a TV production for German and a French channel. Vesselina Kasarova sang the title role and the fans were delighted. Rehearsals in the morning and performances in the evening including: *Un ballo in maschera*, *La Cenerentola*, *Faust*, *Die Zauberflöte*, *Pique Dame* in Russian etc. Right after the premiere we started rehearsals for *Roberto Devereux* with Edita Gruberova as Elisabetta. She really is truly amazing. We just did Wagner's *Ring* and are now getting ready for *Tannhäuser* and *Lohengrin* which is a lot of singing for the chorus. Great pieces! Two more premieres before

vacation: *Roméo et Juliette* from Gounod and for the opera festival in July *Die Meistersinger*. Another of the highlights was Anna Netrebko in *La Traviata* with Zubin Mehta conducting. There was quite a media hype going on then. We have a lot of work cut out for us this season."

William Bravener (B.A. '72)

348-G Willow Grove Dr., Pewaukee, Wisconsin, 53072, BravenerB@aol.com sent his information in and states that he is Director of Music/Associate in Ministry at Calvary Lutheran Church in Brookfield, Wisconsin.

Deaths

Last fall, **Mrytle (Kleist) De Good** writes "Dear Friends, I'm sorry to report the death of **Sara Carita Harris McAbeer**, three-year '28, B.A. '29—died Sept. 6, '03 in Napa, Ca at 97 yrs. of age." Mrytle also sends thanks to Bonnie Farland (UNI Alumni Office) who helped her get in touch with Sara Carita Harris McAbeer about a year go. They enjoyed their correspondence.

We were sad to hear of the sudden death of **Michael Cargill** (B.M. '91) in October who died from injuries received in a car accident. He was 36 years old. After he graduated from UNI, he eventually relocated to Las Vegas with the Melissa Spangler Band. He performed with many world renowned musicians and recording artists, including Celine Dion, Elton John, Eddie Rabbit, the Wynans, Frankie Vallie and the Four Seasons, Jazz trombonist Steve Turee, jazz pianist James Williams, Tommy Rae, David Cassidy, Sheena Easton, and James Brown. He enjoyed working with students at Dowling and East High School in Des Moines and participating in the Community Jazz Center with aspiring musicians. He is survived by his wife Laura, his parents, Barbara and Fred Taylor, his grandparents, Melfred and Margaret Taylor, brothers Kevin Cargill, Ed Taylor, Darin Taylor, Asa Cargill and sisters Stacey Cargill, Casey Cauthen and Cindy Tureaud, many nieces and nephews and friends.

One of the key players in the founding of the UNI Jazz Festival (later

Tallcorn Jazz Festival) passed away in February in Sioux City. **Reginald R. Schive** (B.A. '52) received his M.A.ed from University of Colorado in Boulder. His teaching career began as a high school band director in Alta, Iowa and included teaching at the University of Nebraska, Humboldt High School, Buena Vista College in Storm Lake, Iowa, and Sioux City West High School. He also served as adjunct professor of clarinet and saxophone at Morningside College. He founded the Great Plains Jazz Festival at Nebraska and the Reggie Schive summer jazz camp at Buena Vista which is now held at Lake Okoboji. He directed that camp for 20 years. He served as conductor and musical arranger of the Fort Dodge Civic Glee Club and Orchestra from 1948 to 1985. He also was a member of Karl King's King Band from 9th grade until 1978. He became conductor in 1978 and served

as conductor until 2003. He received the Karl L. King Distinguished Service Award from the Iowa Bandmasters Association in 1993 and was also elected to the Iowa Jazz Educators Hall of Fame. He is survived by his wife Donna, a son, two stepdaughters and a stepson and their spouses, two sisters, nieces and nephews and friends.

Robert Byrnes (B.A. '71, M.A. '77) began teaching at UNI in 1972. He worked as administrative assistant in the UNI School of Music, was the campus carillonneur and the director of the UNI Men's Varsity Glee Club. He died Friday, May 28, 2004 at the age of 54 of complications from a stroke suffered at this home. Survivors include his mother, JoAnne, three brothers; James, Mark (Candace), Casey Joseph and four sisters; Mary Catherine, Patricia Jo, Janet Marie (David) Wright, and Jill Caroline

(Kevin) Byrnes-Lange. A candlelight vigil was held on the grounds surrounding the UNI Campanile the evening of Memorial Day. The all-music service included selections by past and present members of the UNI Varsity Men's Glee Club and carillon selections by carillon colleague and friend Karel Keldermans. Funeral services were held the next day and included music by the UNI Varsity Men's Glee Club and alumni and a duet by John Hagen and Leslie Morgan. The program listed over 900 current and former Glee Club members as honorary pall bearers. See articles on pages 4, 5 and 6.

Join the excitement in concerts featuring some of the best music from UNI School of Music faculty and students. The eleven concerts on the 2004-2005 Spotlight Series will be as follows:

School of Music Faculty Chamber Music Concert - Tuesday, October 26, 2004 - GBPAC Davis Hall - 8:00 p.m.

UNI Concert Chorale Concert, Nicole Lamartine, conductor - Tuesday, October 19, 2004 - GBPAC Great Hall - 7:30 p.m.

UNI Wind Symphony Concert, William Shepherd, conductor - Friday, November 12, 2004 - GBPAC Great Hall - 7:30 p.m.

UNI Instrumental Concerto Competition Finals - Thursday, November 18, 2004 - GBPAC Great Hall - 7:30 p.m.

UNI Marching Band Spectacular Concert, Rod Chesnutt, conductor - Monday, November 22, 2004 - GBPAC Great Hall - 7:30 p.m.



Chimes of Christmas Concert: UNI Concert Chorale, UNI Singers, UNI Women's Chorus, UNI Chamber Singers, and Northern Iowa Symphony Orchestra, Nicole Lamartine, Brad Barrett, and Rebecca Burkhardt, conductors - Monday, December 6, 2004 - GBPAC Great Hall - 7:30 p.m.

Faculty Artists Showcase Concert - Tuesday, February 22, 2005 - GBPAC Great Hall - 7:30 p.m.

Northern Iowa Symphony Orchestra Concert - Friday, February 25, 2005 - GBPAC Great Hall - 7:30 p.m.

UNI Jazz Band I Concert, Chris Merz, conductor - Friday, April 1, 2005 - GBPAC Great Hall - 7:30 p.m.

UNI Performance Competition Finals - Tuesday, April 5, 2005 - GBPAC Great Hall - 7:30 p.m.

UNI Singers/Women's Chorus Concert, Brad Barrett, Nicole Lamartine, conductors - Thursday, April 14, 2005 - GBPAC Great Hall - 7:30 p.m.

Tickets for individual concerts will be \$6 for public, \$5 for senior citizens and \$4 for non-UNI students. Admission is free for UNI students with a current ID. Tickets and additional information are available by calling 319-273-SHOW (7469) for Great Hall events or 319-273-2024 for the Davis Hall event.

Tickets may also be purchased at the door.

Emeritus Faculty Activities

It is a pleasure once again to inform you of the activities of our emeritus faculty. As reported last year, **Mary Lou Kratzenstein** joined the ranks of the retired in December, 2002. She went to Houston for eight months to spend time with her family there. Then she moved to the San Diego area where she makes her permanent home and where she also has family. Dr. K., as her students call her, has continued her research and writing on Processional Organs of Colonial Mexico and reports that the manuscript is nearly ready for submission. In January 2004 she presented a paper titled "Processions and Processional Organs of Colonial Mexico" at the Hawaii International Conference on Arts and Humanities. She is also employed part-time as Director of Music and organist in a San Diego church. Her current e-mail is Mkratzenstein@cox.net. She sends her fondest regards to all the staff.

Joyce Gault writes, "This has been another year of healing for me. In 2002 I spent practically the whole year recovering from a broken femur in my right leg. This past May a new knee joint replaced the old one in my left leg so I hope I'm finished with surgery for a very long time. I look forward to the coming School of Music events, the Waterloo-Cedar Falls Symphony Orchestra concerts and the many wonderful concerts on the artist series at the Gallagher-Bluedorn. However, I will surely miss our friend Bob Byrnes and his nightly carillon concerts which I could hear from my house."

"This past year has brought our family both highs and lows of an extreme nature," **Martha Holvik** shares. "Karl's death, although not entirely unexpected, was the ultimate low for us. The outpouring of sympathy and support from friends, colleagues and former students was greatly appreciated by the family."

"On a happier note—I spent the month of March in Green Valley, Arizona, where I joined numerous chamber music enthusiasts in making music. It was a most enjoyable time."

"The high point of the year was the marriage, in late May, of daughter Karen to a fine man named Luis Garcia-Renart. At this writing, they are moving to Rochester, NY where Karen will be on the voice faculty of the Eastman School of Music. It was at Eastman that she earned her M.M. and where Karl and I met many years ago. Karen's husband will continue as a professor of music at Bard College where he has taught for many years."



Marleta and Charles Matheson responded via an e-mail from Marleta. "Our yearly emeritus update news is nearly a repeat of the years' past for the most part. Free-lancing for Marleta keeps her busy with all the talented young string players in the area plus more keyboard work in the symphony this past year. Charles teaches year round now, with six to seven students—some regular, some sporadic."

"Our travels included a family reunion of Marleta's cousins in Colorado in late July. We joined a YWCA bus tour to Duluth, MN and the Apostle islands in September with an added bonus of meeting Beth Gilbert (B.M. '71) for dinner one night. She teaches at the U. of Wisconsin in Superior and we had a most delightful time catching up on everything. Our opera sojourn to the Chicago Lyric in December with Bud (B.A. '56) and Pat (B.A. '55) Boughton in December yielded a backstage visit with Joe

Fosselman (B.A. '85) and his wife, who both sing in the Lyric chorus. The day after Christmas we went to Volga, IA to have lunch with Sheri Greenawald (B.A. '68) at Joan Follon's (B.A. '68) home (a repeat of Christmas 2002). The next day we flew to Hawaii to cruise the islands for seven days with Bud and Pat. Our other short road trip was to Michigan in May to connect with Charles' cousins and do some nostalgic walking around the U of M

in Ann Arbor. We also had a wonderful visit with Marleta's former accompanying professor, Eugene Bossart.

"The musical year at UNI was exciting, as were the football and basketball seasons."

Charles was honored at Homecoming by serving as the Grand marshal of the parade. An added bonus was being invited to sit in the President's box at the football game! One highlight of the Artist Series was the Itzak Perlman concert with a pre-concert dinner celebration, and we're looking forward to having Yo-Yo Ma here with the WCFSO symphony in September for its 75th anniversary. The quality of faculty and students in the School of Music continues to grow and we find Cedar Falls and the university a continual source of stimulation. There is never a lack of anything to do, but as the years pile up sometimes there is a lack of energy to take it all in!"

Deaths

Karl Holvik died on September 11, 2003. He is survived by his wife Martha, daughters Linda (Phil) Tetzloff Holvik and Karen Holvik, a grandson Michael Tetzloff and great granddaughter Oliva. After joining the faculty at UNI in 1947, he was a leader in the development of the band program. He was a member of Phi Mu Alpha Sinfonia, Kappa Kappa Psi, Tau Beta Sigma, American Bandmasters' Association, College Band Directors and the Iowa Bandmasters' Association. He was honored by the Iowa Music Educator's Association in 1982 with their Distinguished Service Award. His many talents could have taken him anywhere to teach, but he chose to stay in Cedar Falls. The Director of the School of Music, John Vallentine stated that, "Karl Holvik was an exceptional conductor and teacher. His excellence was recognized by his colleagues at UNI, in Iowa as president of the State of Iowa Bandmasters' Association and nationally as elected President of



Holvik receiving the Iowa Music Educator's Association Distinguished Service Award in 1982.

the College Band Directors National Association (CBDNA). His bands performed with tremendous technical prowess and heartfelt musical expressiveness."

On a personal note, Vallentine stated, "I was able to study advanced conducting with Karl and he had a profound influence on my career and others that he taught. He

demonstrated his love for music on a daily basis and he lived it. Karl had high expectations, yet a very gentle nature. He will be missed by all of those he influenced for generations at Northern Iowa." Last year the UNI Horn Choir performed Brahms' *Three Organ Preludes*, Op. 122 at the spring Horn Choir recital and the UNI Wind Symphony performed Wagner's *Elsa's Procession to the Cathedral* from *Lohengrin* at the 2003 Scholarship Benefit Concert in his memory. Fitting tributes to a man who loved music and teaching music, especially band music.

Help Us Find Our Lost Alumni

The number of music alumni for whom we have no address is 15, which is 3 less than last year and down dramatically from 133 in 2001. With 1954 names on the music alumni list, the percentage of "lost alumni" is .77 percent, down from .9 percent last year and considerably less than 6.37 percent in 2001.

In our continual effort to stay in touch with our music graduates, we would appreciate it if you would please check over the names below around the years that you were a student at UNI. If you can provide an address, please write to us, call 319-273-2024 or e-mail celeste.bembry@uni.edu. We thank you for your assistance, as will our few

remaining "lost alumni."

Staff, Lillian Soukup '30
Thomas, Margaret Tydvil '30
Dethlefsen, Cecilia Lydia '31
Robinson, Marian Frances Bronson '31
Mimbach, Mary Elizabeth Templeton '36
Maynard, Myra Lillian '37
Brown, Edna '38
Beckman, Norma '39
Bishop, Wanda Elaine '41
Clark, Verna Marie '43
Zeller, Annie Catherine '58
Powers, Mark Andrew '74
McCutchan, J. Christopher '92
Plaza-Perez, Francisco Javier '96
Vassilyeva, Natalia Valeryevna '98



Consider joining your UNI Alumni Association. Alumni Association members receive access to an Online Directory, allowing members to search a directory of all alumni based on name, geographic location or graduation year. An online form for alumni to submit address changes and information updates is also available. For more information, please visit:
www.unialum.org

Alumni Response Form

To keep us and your UNI colleagues informed of your activities, please fill out the form below and return to "Music at Northern Iowa," School of Music, UNI, Cedar Falls, IA 50614-0246, or e-mail to bembry@uni.edu. We are particularly interested in alumni from whom we have not heard.

last name first middle maiden name UNI degree(s)-year(s)

address

city state zip code

spouse's name Yes No
UNI alum?

Your position and employer

Address change ☐ Yes ☐ No E-mail address

News items of interest (please do not send résumés)

Rhythms

Music at the
University of Northern Iowa

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